

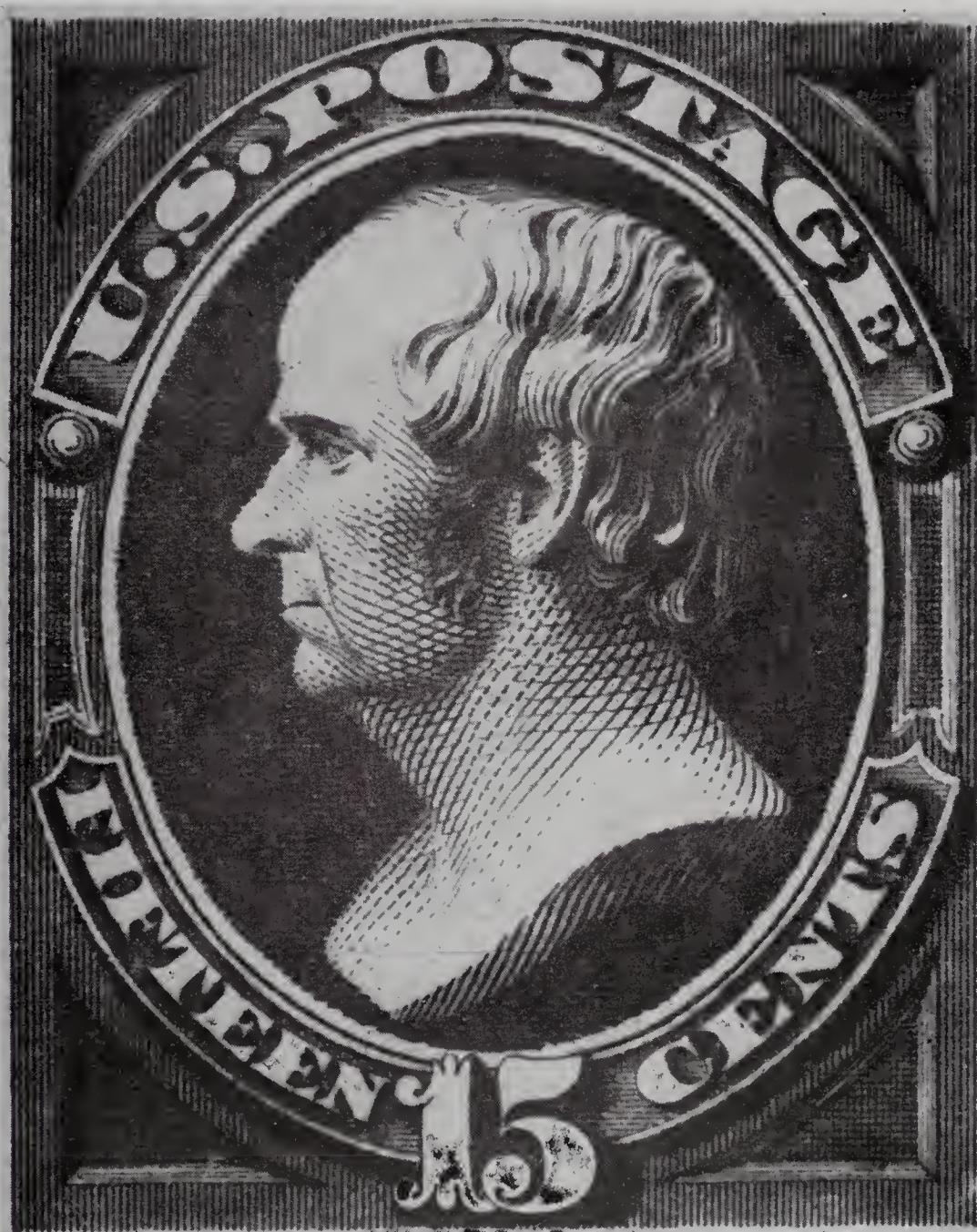
July 1957

Vol. 14 No. 3

Whole No. 55

The Essay-Proof Journal

Devoted to the Historical Background of
Stamps and Paper Money



Courtesy of Cyril F. dos Passos

An enlarged photograph of a large die proof of the 15c Webster produced by the National Bank Note Company.
See page 131.

See "The Secret Mark on the 15 cent Webster" on page 131.

Official Journal of the Essay-Proof Society

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- **Some of the forms contained over 100 bids**
- **Of the 1466 lots, 853 went to postal bidders**
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The Essay Proof Journal



Vol. 14, No. 3

July, 1957

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The Secret Mark On the 15 Cent Webster

By Cyril F. dos Passos

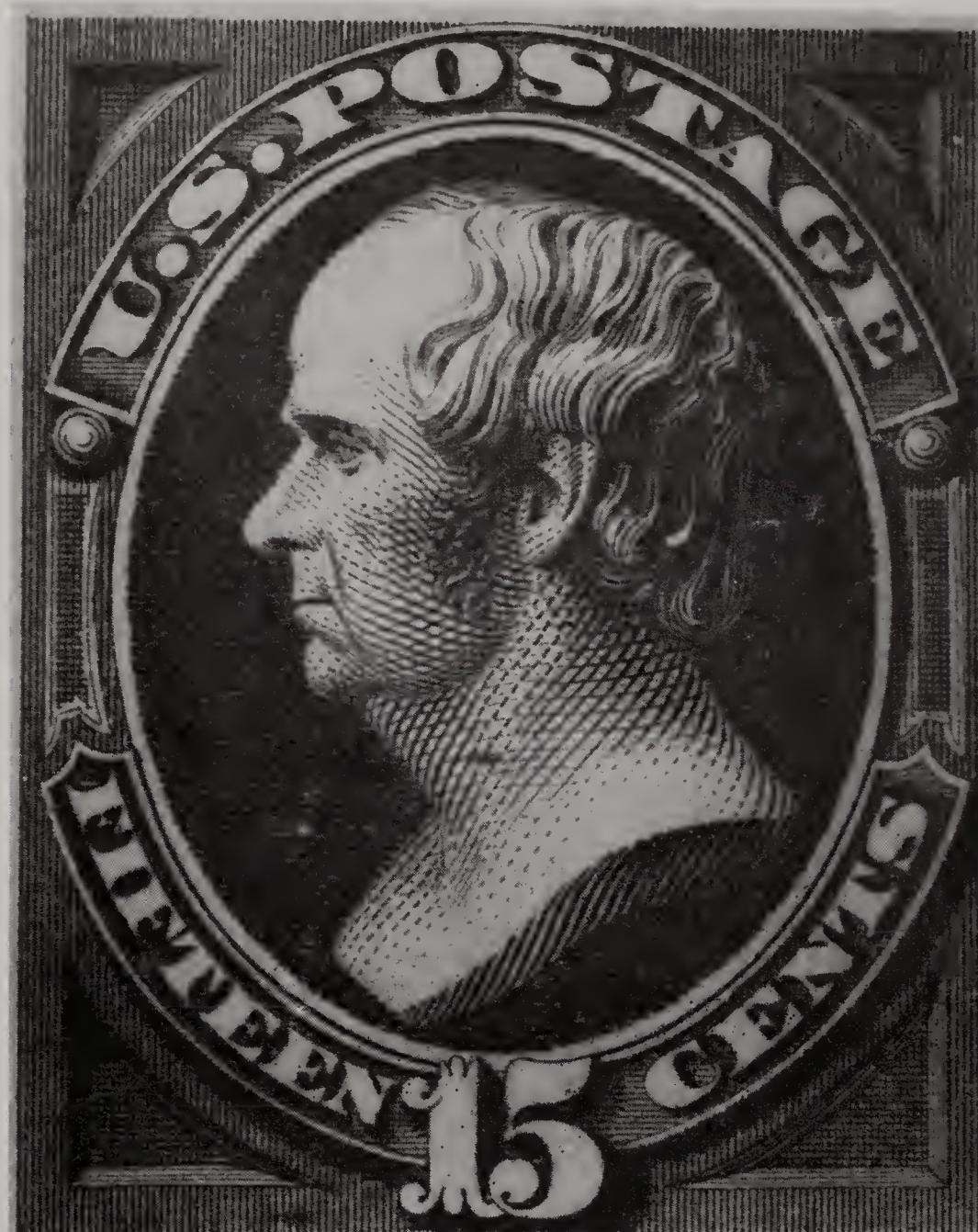
(We take pride in bringing this important paper to our members. The Editor.)



Courtesy of Mr. W. Parsons Todd

Fig. 1. Enlarged photograph of a large die proof of the 15 cent Webster produced by the National Bank Note Company.

Since 1895 diligent search has been made for the secret mark on the 15c Webster of the Continental Bank Note Company, and several false announcements of its "discovery" have been published. These are discussed by the author in a recent paper (1957). The problem has been as elusive as the search for the Fountain of Youth by the Spanish Conquistadors, or for Prester John by the medieval Christians, but neither of those phantoms of the imagination existed, while the secret mark on the 15c Webster is a fact.



Courtesy of Mr. W. Parsons Todd

Fig. 2. Enlarged photograph of a large die proof of the 15 cent Webster produced by the Continental Bank Note Company.

Therefore, it is with particular pleasure that the successful conclusion of the search is announced. This secret mark is to be found in the "C" of "CENTS" and consists of the curve and direction in which the tail of that letter points upward toward the beginning of the stroke. Also, the line running between the ends of the letter has been strengthened. These differences are better illustrated than described. Figures 1 and 2 are large die proofs of the 15c Webster, enlarged, the former with the imprint of the National Bank Note Company (not shown in the illustration) and the latter produced by the Continental Bank Note Company. Complete sets of large die proofs were sold by H. R. Harmer, Inc., on November 20 and 21, 1956 in the Alfred H. Caspary Collection Sale 6. Figures 3 and 4 are enlarged photographs of the lower right-hand corner of these die proofs, giving magnification of the area where the secret mark is found. A comparison of the respective figures should satisfy anyone of the differences between the two die proofs.

When about April 1873 the Continental Bank Note Company laid down Plate No. 31, it did not make a new transfer roll from the die with the secret mark, but used the National transfer roll. This fact is established, beyond the peradventure of a doubt, by the comparison of figures 5 and 6, the former being an enlarged plate number block from a photograph of a National proof sheet and the latter a similar block from a Continental proof sheet, both with arrows, and by a similar comparison of figures 7 and 8, being en-



Fig. 3. Enlarged photograph of the lower right-hand corner of Fig. 1.



Fig. 4. Enlarged photograph of the lower right-hand corner of Fig. 2.



Fig. 5. Enlarged photograph of part of a 15 cent National plate number block made from a proof sheet.

larged National and Continental imprint blocks respectively. The enlargements of figures 5, 6, 7 and 8 are about one and one-half times. Hence, no plate proofs or stamps printed by the Continental or its successor, the American Bank Note Company, show the secret mark. That fact accounts for the failure of all students to find thus far this secret mark. They were examining stamps and proofs where no secret mark is to be found.

The present discovery places the 15c stamp in the same category as the essays for the 24, 30 and 90c stamps, where no plates were made from the dies with the secret marks, and particularly with the 30c value, where even though a new Plate No. 31 was made, it was laid down with the National die.

Before closing, perhaps a brief resumé of the secret marks controversy with references to their purpose and discovery would be in order. First, the question as to whether these marks are in fact secret marks put on the dies by the Continental Bank Note Company, as generally believed, or cancellation marks put on the dies by the National Bank Note Company, as Brazer (1941, 1943) and Rich (1948) contended, was finally put to rest by Sloane (1955a, 1955b) in favor of the former contention. Secondly, the order in which the secret marks were discovered with the name of the discoverer or recorder is of historical interest. The secret mark on the 12c value was the first to be found, and was announced and figured in the February 1895 issue of the American Journal of Philately under

"Notes." Next, in the May 1895 issue of the same journal, under "Chronicle," the 1, 3, 6 and 10c values were recorded and figured, with the exception of the 1c value which was not figured, and the 10c which was figured poorly. In this latter reference the discovery of these marks, except on the 10c value, is ascribed to F. W. Hunter, and E. A. Holton, who was claimed to have found it seven or eight years earlier, is credited with the 10c value. The 2, 24 and 90c values are described under "Chronicle" in the June 1895 number of the same journal. The first false 15c secret mark was discovered by Gremmel, and reported by Capen (1895, 1896), the second false secret mark by Luff (1895), a third by Krassa, according to Brazer (1943) and a fourth by Rich (1948). The 30c secret mark was long elusive, but was finally found by Stevenson (1915).

Thanks are expressed to Mr. W. Parsons Todd of Morristown, New Jersey, for permission to photograph his National and Continental large die proofs (figs. 1 and 2), and to Mr. Elliott Perry for reading the manuscript and after study confirming its conclusion.



Fig. 6. Enlarged photograph of part of a 15 cent Continental plate number block made from a proof sheet.



Fig. 7. Enlarged photograph of part of a 15 cent National imprint block made from a proof sheet.

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Fig. 8. Enlarged photograph of part of a 15 cent Continental imprint made from a proof sheet.

Sloane, George B.

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1955b. U. S. 1873, "Secret Marks." [Reprinted by permission from Stamps.] Essay-Proof Journal, 12:204.

Stevenson, William L[ouis]

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Canadian Philatelic Society Exhibition

Reported by V. G. Greene

The exhibits at the Canadian Philatelic Society's Convention held in Ottawa from May 2 to May 4, 1957 were undoubtedly the finest shown in Canada since 'Capex' in 1951. The Grand Award was won by Dr. J. J. Matejka of Chicago for his marvelous showing of Newfoundland Airmail issues, including proofs. In the Court of Honour, our B. N. A. Editor, Dr. C. M. Jephcott displayed 45 pages from his outstanding collection of Canadian essays and proofs. This exhibit contained material never before shown in public.

The success of the Convention was in a large part due to the Ottawa Stamp Club and the R. A. Stamp Club and the untiring efforts of many of their members which included the Mayor of Ottawa, Geo. H. Nelms.

A Visit With Sven Ewert

(Reprinted, with permission, of the author and Scott's Monthly Journal.)

By Ernest A. Kehr

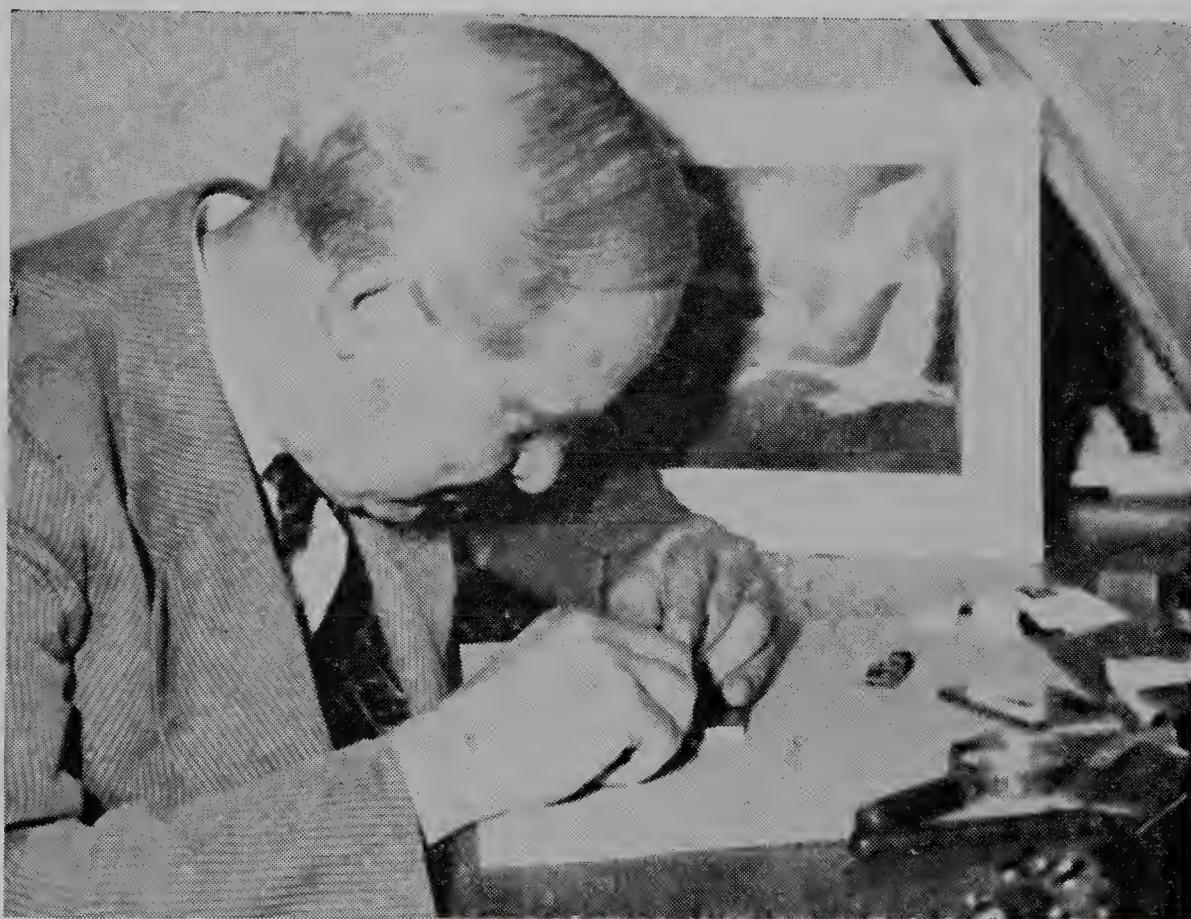


Photo by Ernest A. Kehr

Sven Ewert engraving a steel die for another new Swedish stamp. The design in the background, with five swans, is the one used for the Nordic Lands' issue.

There isn't an engraver in the world who works more closely with postal officials than does Sven Ewert — figuratively and literally.

"And now, let's pick up Mr. Ewert," Erik Swartling, Director General of Sweden's Posts, suggested as we finished our visit and prepared to drive to Skansen's "Solliden" for a Fourth of July luncheon arranged especially for me.

We descended a narrow stairway, pressed a button and opened a strong white door when an electric signal unlocked it. We walked down a white corridor and knocked at another locked portal.

When it opened, there was the great intaglio master: a husky, healthy five-foot-ten of masculine vigor, a beaming smile on a face wonderfully bronzed by Sweden's summer sun and crowned by a shock of flowing silver hair. The physique and sartorial nattiness suggested a boulevardier rather than an artisan whom many of his distinguished colleagues abroad regard as the world's foremost intaglio stamp engraver.

Wallhorn Shares Studio

In that quiet studio, which is less than 100 yards from the Director General's office, and whose windows look down upon the spacious post office courtyard, Mr. Ewert has been turning out line engraved masterpieces for the last quarter of a century. It was dominated by two engravers' desks, with the familiar tracing-cloth screens to diffuse the bright

sunlight and provide perfect north-light illumination. His own desk was at the left; at the second sat Arne Wällhorn, his protégé and student who has been his apprentice for the last nine years.

On his own desk was the original design, to be used for the Nordic Lands' forthcoming set, and the steel die upon which Mr. Ewert had been working until we arrived.

The very appearance of the studio, and Mr. Ewert's manner, were enough to reveal that here was a true master, even if his work was unfamiliar to the visitor.



Sven Ewert's engraving of five flying swans was used for the recent Norden Day issues of five countries. It recalls the 1942 Ewert engraving of two flying swans on the 20-kronor blue airmail stamp.

Quality Comes First

Sven Ewert is one of those illustrious artisans who have proven time and again that when perfectly executed, intaglio steel engraving is the finest example of the graphic arts. Never has he sacrificed quality for the sake of speed — a fact which has consistently given Sweden a reputation and prestige for her postage stamps.

I recall, for example, the pressure that had been put upon the Swedish postal administration, just before the war ended, to join other nations in commemorating an event of international importance. Sweden had been willing to participate, but declined with regrets when they consulted Mr. Ewert.

The stamps were expected within a year. He already had commitments for a number of Swedish commemoratives and just wasn't sure that he could undertake an additional design.

Rather than accept, and then find that he did not have the necessary hours, it was decided that Sweden would forego the opportunity.

Fine Art Can't Be Rushed

It is a fact that all of Sweden's stamps during the last two decades or more have been governed by Mr. Ewert's ability to engrave their dies. With extremely few exceptions, he always has been given roughly a year to engrave his dies. The stamps are issued when his work is done and up to his own exacting standards. Never is he rushed to meet a deadline, for Sweden's postal officials agree that fine art cannot be hurried. They believe it is much better to produce the best than to set production records.

Sven Ewert served his apprenticeship under Prof. Ferdinand Schirnbock, the Viennese master who was known as the top engraver on copper in Europe, and who made many of the most beautiful stamps of the Austrian Empire. He studied further in Great Britain, Switzerland, pre-war Poland and France.

Mass Production Required

Mr. Ewert stands as the shining proof that if a die is carefully and properly made, high quality standards can be maintained even when mass production is required to satisfy postal needs.

Today the Swedish Postal Administration prints from a Winkler and Fallert (Wifag) press built in Switzerland, but at one time it used one of the earliest Stickney rotary presses—the same as those used by the Bureau of Engraving and Printing in Washington.

Though he would be entitled to receive for his personal record die proofs of the stamps he has engraved, he does not take any. He waits until the stamp is released, then buys a specimen at a postoffice window just as any other citizen would. Such proofs as are pulled for appraisal of his engraving progress are, like the original drawing, sketches and studies, turned over to the Swedish Postal Museum, a few kilometers away, in the old part of the city, where they are readily available to students or philatelists.

In addition to stamps whose dies he made himself, Mr. Ewert also collects stamps of other countries, whose engravings he considers to be representative of the finest work. Among these he favors Austrian commemoratives. Indeed, Sven Ewert still thinks that the Austrian "Physicians" semipostals of 1937 are the most beautifully engraved stamps ever turned out.

"But believe me when I say that I am definitely not a stamp collector. Perhaps I should be, if only as a gesture for all the nice and complimentary things philatelists and stamp collectors have said and written about my work!" Mr. Ewert told me.

Invited to U. S.

About seven years ago, United States postal authorities, conversant with Mr. Ewert's outstanding work, approached Stockholm authorities with a view of inviting him to Washington "on loan to consult with officials as a means of improving United States stamp quality."

"I just didn't wish to leave Sweden—even for a little while," Mr. Ewert recalls.

And, looking across the luncheon table, Director General Swartling added, "Nor did Sweden want to lose his services!"

Errors in South African Stamp Design

According to a report in the *South African Philatelist*, the 5s ox wagon stamp has an error in design. In his column "Union Notes," Dr. T. B. Berry reports that Mr. J. H. Bruwer of Krugersdorp calls attention to an artist's error on a South African stamp. He says:

"The shaft of the wagon is depicted tied incorrectly to the yoke at the third yoke-pin from the top, whereas in practice there is no attachment at this point on the yoke for the shaft of the wagon to be fastened to. The attachment for securing the staff is an iron staple fixed into the yoke at its mid-point, while the yoke carries two sets of yoke-pins, placed equidistant on each side of the iron staple by means of which yoke-pins the draft animals are harnessed.

"A further inconsistency consists of the yoke standing unaided in a vertical position. This is not possible unless the yoke were supported, which is not the case, as the heavier upper two-thirds of the yoke above the point at which the shaft is attached, would cause the yoke to topple over."

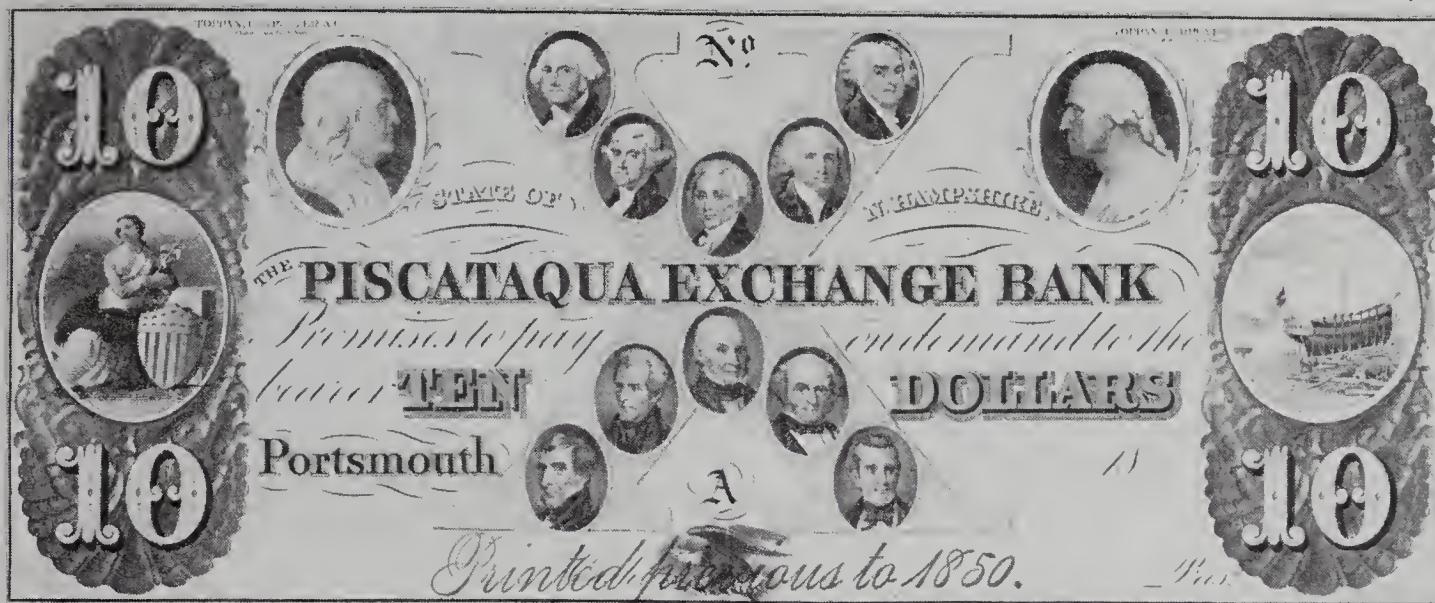
Sir Lionel Lindsay designed the 1956 Australian Christmas seal.

Bank Note Origin of the U. S. 1851 One Cent and Three Cent Stamps

By Joseph G. Reinis

In the list of early United States stamps that owe their origin, in part at least, to dies that were previously used for bank notes, some collectors have included the one cent and three cent stamps of 1851, produced by Toppan, Carpenter, Casilear & Co.

In Dr. Clarence W. Brazer's chapter on the essays and proofs of the 1851-61 issue of U. S. stamps written for Volume I of Stanley B. Ashbrook's "The United States One Cent Stamp of 1851-1857", published in 1938, it is said that "Toppan, Carpenter & Co. used vignettes of both Franklin and Washington as used on the 1851 1 cent and 3 cent stamps, on banknotes." There is illustrated in this chapter a \$10 note of the Bank of Georgetown, S. C., showing these portraits, a note that has since become popular with specialists in these two stamps.

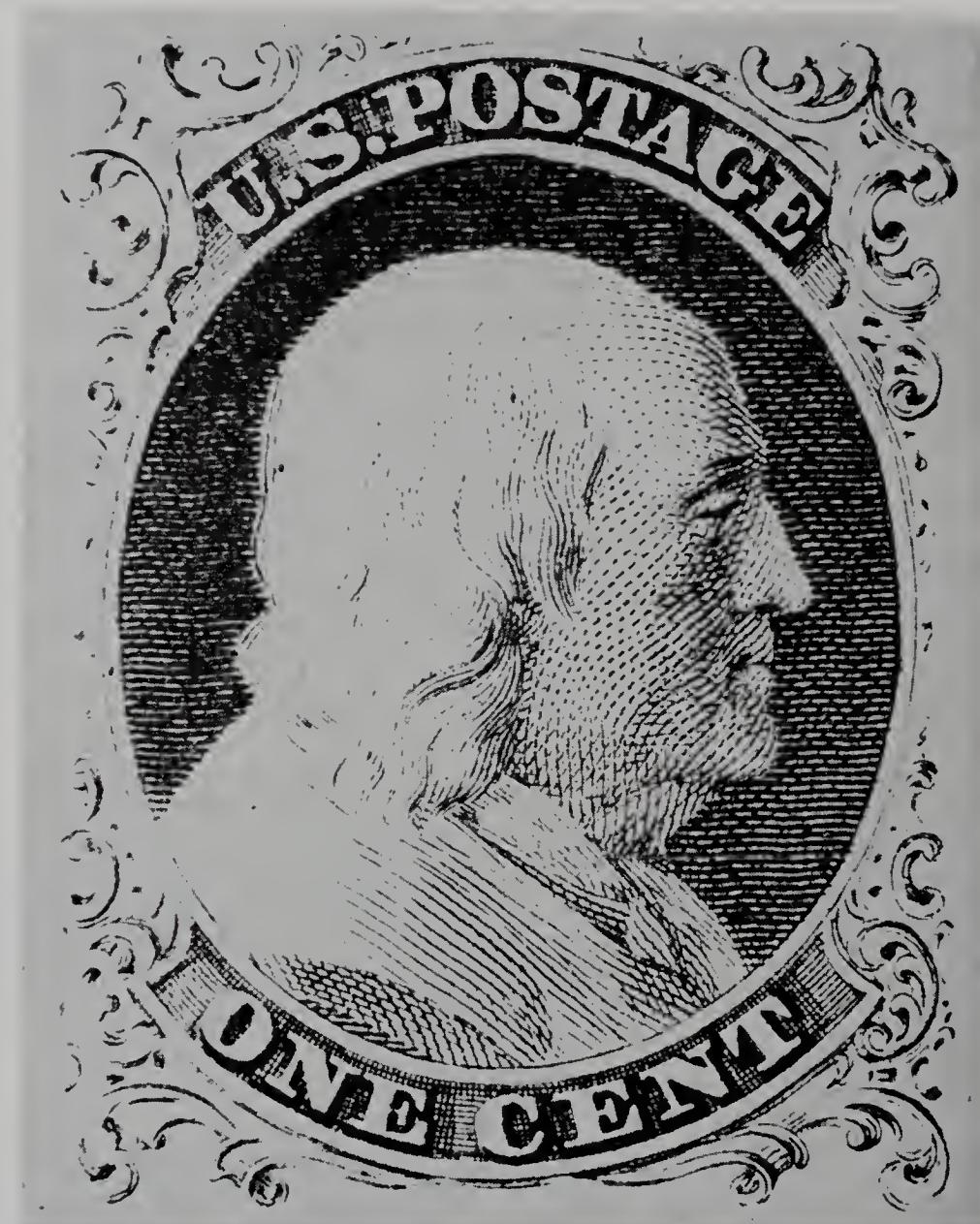


A \$10 Note of the Piscataqua Exchange Bank
Showing Portraits of Franklin and Washington.

An article by C. D. McFadden in the ESSAY-PROOF JOURNAL for April, 1944 (Vol. 1, No. 2) included the above stamps in a list of those originating from stock dies of the bank note companies. In an extension of this list by Dr. Julian Blanchard in an article entitled "Bank Note Dies Used for Stamps" (ESSAY-PROOF JOURNAL, Vol. 3, Whole Nos. 10 and 11, April and July, 1946) both were omitted because of doubts as to the identity of the stamp and bank note portraits, although it was conceded that they were closely similar. In this article there were mentioned three other notes showing the two portraits, viz., \$10 Canal Bank, New Orleans, \$10 Piscataqua Exchange Bank, Portsmouth, N. H., and \$10 Wabash River Bank, Jasper, Ind., the second one being illustrated. At the bottom of some specimens of this note we find as an overprint the words "Printed previous to 1850." It has been learned that such specimens are "remainders" removed from a booklet relating to the bank's history. In the absence of any known notes dated as early as 1851, this overprint seems to be our only proof that the bank note dies antedated the stamps.

Photographic Comparison of Vignettes

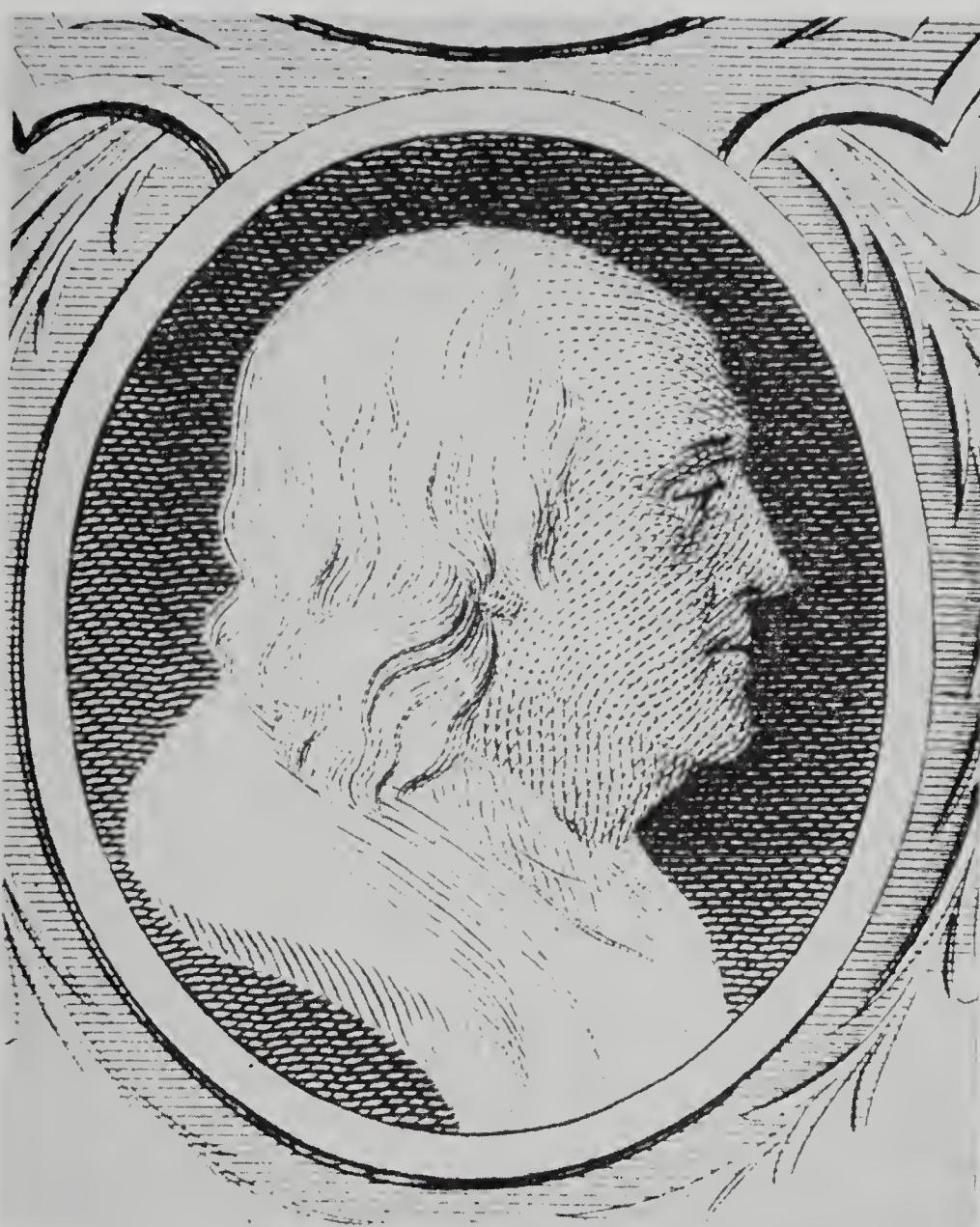
In comparing vignettes of this character by visual methods alone, it is sometimes difficult to come to any definite conclusion as to their being from the same original die.



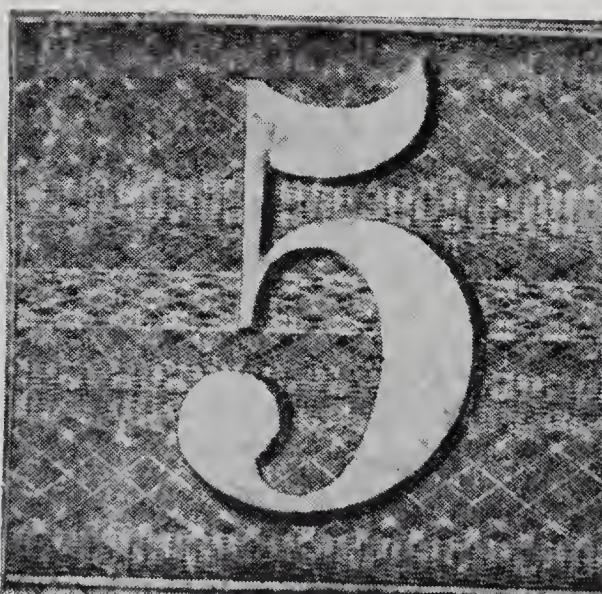
Enlargement of a Proof of the 1851 One Cent Stamp.

Factors that help to make the matter uncertain are unequal paper shrinkage for the two specimens and the fact that lines may be added or strengthened in the second use of the die. The writer, having had some experience with photography, has found this a useful aid in making such comparisons, as reported for the "Black Jack" stamp in the January 1957 issue of the JOURNAL. Because of the success attained in that case it was decided to apply the same method here. Accordingly, photographs were made of proofs of the stamps and of the two corresponding portraits found on a proof draft by Toppan, Carpenter, Casilear & Co., loaned by Dr. Blanchard. This was done under ideal conditions and with great care to insure equal enlargements. Superposing the negatives of the Franklin portraits showed that the engraved lines of each were exactly the same in size and position, with the exception of the addition on the stamp of horizontal lines to the edge of the bust over the word ONE and a similar addition to the scarf, both easily seen with the unaided eye. There is also considerable strengthening of lines on the neck and around the eye and nose. With this evidence we can now definitely say that the portrait on the one cent stamp is from a stock die used earlier for bank notes and similar work.

On superposing the negatives of the Washington portraits, however, it was easily seen that there was a considerable difference between these engravings and that they could not possibly be from the same die. The back portion of the head on the stamp is appreciably smaller and the lines are not quite alike, these differences being somewhat evident by ordinary visual inspection. On the other hand, the facial profiles of the two portraits *coincide almost exactly*. We might conclude from this comparison that perhaps a light laydown from the original transfer roll was made as a guide and a new engraving completed for the stamp. At least, it would be reasonable to assume that the



**Enlarged Portrait from a Proof Draft
By Toppan, Carpenter, Casilear & Co.**



**Bank Note Lathe Work (Center Strip)
Used for the Border of the 1851 3c Stamp.**

engraver used the bank note portrait in some fashion as his model. Nevertheless, it is in the nature of a borderline case and we are hardly justified in positively classifying this stamp portrait as of bank note origin.

It is to be noted that the foregoing discussion concerns only the vignettes on these two stamps. It should now be added that there is another portion of the three cent

stamp that definitely links it to bank notes. The ornamental border or frame that surrounds the portrait is composed of a narrow strip of lathe work that is to be found on a \$5 note of the Susquehanna Bridge & Bank Co., Port Deposit, Md., bearing the imprint of *C. Toppan & Co.*, a predecessor of Toppan, Carpenter, Casilear & Co. This identity is one of those in the Blanchard list referred to. (Dr. Blanchard informs us that a few other notes showing this lathe work have since been found.) Thus we are able to include the 1851 three cent stamp as well as the one cent in the small group that are derived in part from stock dies used for bank notes.

The engraving of the portraits on these two stamps, as well as the other portraits of the 1851 series, is credited to Joseph Ives Pease, who was born in Norfolk, Conn., on August 9, 1809, and died July 2, 1883.

Atwood Sale Brings Over \$50,000

Allan M. Thatcher of Westport, Conn., reports that his auction sale of Part I of the United States Commemorative collection formed by Dr. Warren G. Atwood brought a total of \$50,074.75 when sold at the Hotel New Weston in New York on February 6, 7, 8. The large Columbia room of the Hotel was filled to capacity at all three sessions, with collectors and dealers in attendance from California, Louisiana, Maryland, Missouri, Illinois, Michigan, Virginia, Pennsylvania, Connecticut, New Jersey, and all parts of New York State. In addition there were numerous agents bidding for clients in other localities.

High prices prevailed throughout the sale, again proving the demand for rare and unusual items. The 3c red die 2 Centennial entire brought \$1800., two Centennial envelopes with typed address sold for \$70 and \$90., five Columbian envelope essays brought more than double the Thorp catalogue prices. Rare Exposition Station cancellations showed some astounding results as did "If you don't catch him" corner cards, and early First Day Covers, just "coming into their own," averaged around full Scott catalogue prices. The Pan-American inverted centers despite small defects all brought above pre-sale estimates. Prices for Exposition Postal Cards reflected the enormous popularity of this field.

Essays and Proofs sold extremely well and prices for the 1909 group, with tremendous competition, reached record levels, the Lincoln die proof bringing \$400 (catalogue \$300), a Lincoln die essay \$675, Alaska-Yukon essays from \$140 to \$200 each, and Hudson-Fulton essays from \$170 to \$290 each. The set of Aeronautics die proofs attained \$375 against a catalogue value of \$250. The Von Steuben imperf block realized \$950 and the Kosciuszko part perf block \$900. All in all a remarkably successful sale.

Part II of the Atwood collection will be included in an auction at a later date (place and time to be announced). This sale will offer more beautiful Essays and Proofs (including 1847's), gorgeous Covers, a fabulous lot of early First Day Covers going back to the 19th Century, Presidential Franks, a fantastic collection of U. S. Postal Cards, and selected Foreign stamps and covers. A note to Mr. Thatcher at Box 545, Westport, Conn., will insure your receiving a catalogue.

Argentine Stamp Engraved by Italian

The Italian engraver Cerichelli engraved the \$3. Argentine stamp released May 4, 1956. The artist R. Garrasi drew up the design. The stamps were printed at the mint. This is one of 16 stamps which were decreed in 1954. There are still seven to come and there will be some substitutions in designs according to the late H. G. Spanton who furnished this information.

Essays and Proofs

By Marcus Samuel

The ESSAY-PROOF SOCIETY has been granted exclusive rights in the United States to reproduce this article in the ESSAY-PROOF JOURNAL. It originally appeared in *Philately, the Journal of the British Philatelic Society*.

Readers must realize that British definitions are not exactly the same as ours. For instance, progress proofs would be included under essays according to Brazer. We have, however, left this article as written by Mr. Samuel because we feel it is good to have the British viewpoint without interjecting our comments.—The Editor.

Essays or proofs are mostly the by-products of the processes which take place during the evolution of a postage stamp, from the original conception of the design until its birth or issue to the public. Since most of them differ, in a marked degree, from the issued stamps, there is little risk that the Revenue could be defrauded by their use for franking mail. In consequence, from the official viewpoint, they used to be regarded as so much waste paper, useful only for record purposes, and any possible leakage to members of the public was not regarded as of grave consequence. Now, however, that philatelists value so highly the contribution they can make to the general interest of a specialised collection, the firms of stamp printers take great pains to prevent material of this kind from coming on the market. The success of their security measures is shown by the increasing infrequency with which one encounters proofs of British Colonial stamps issued from the early years of the reign of King George V onwards.

Despite the increasing interest taken in proofs, it is strange that so little has been written about them and that their definitions in various works of reference are generally inconsistent and so brief as to be of little value. In preparing a lecture for the B. P. A., the writer made use of some valuable definitions to be found in early numbers of the American "ESSAY-PROOF JOURNAL," but was often obliged to devise his own.

The subdivision between proof and essay occurs at a very early stage, as shown by the table on page 142, which also shows at which stages in a stamp's life-history the various types of essay or proof may be created.

It must be appreciated that, for one particular stamp, proofs of all these types may not exist; for instance, most essays do not progress beyond the drawing stage.

Now let us define and describe the various types of proofs and essays, it being understood that we are considering the matter purely from the philatelic, not from the general, printing angle.

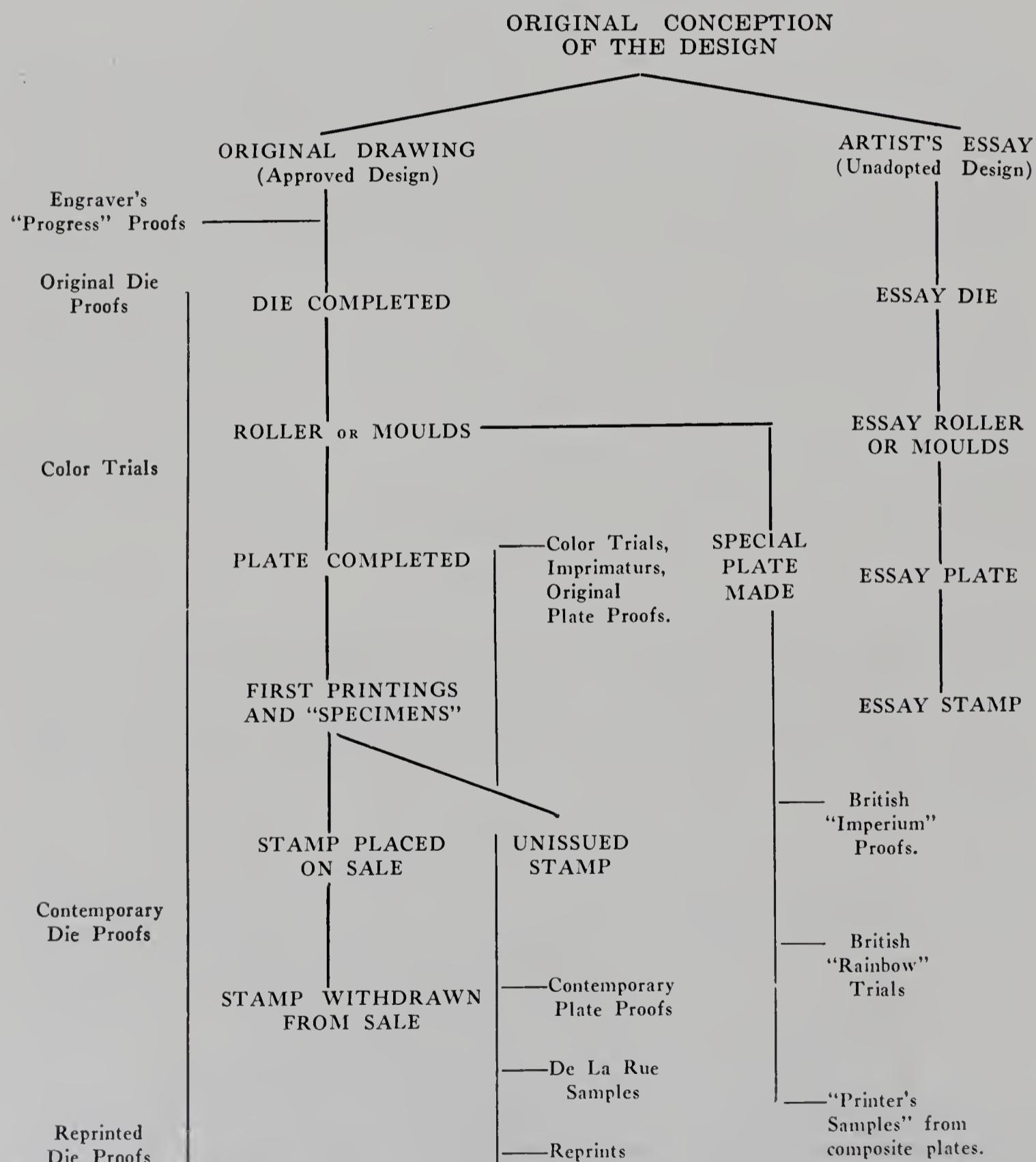
Artist's Drawings

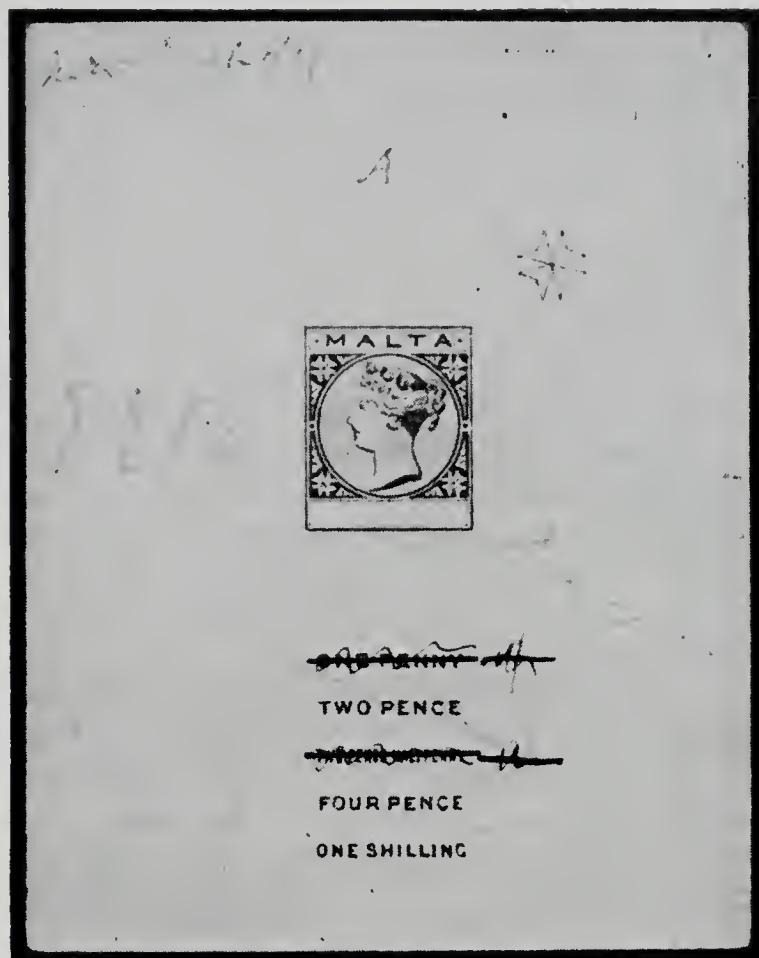
When a new stamp or series of stamps is required, the issuing authority may invite members of the general public to submit designs, on a competitive basis, or they may request one or more of the firms of stamp printers to prepare designs based on certain stated requirements. In either case, those of the drawings considered most suitable, or impressions from dies or plates prepared from them, will be submitted for final sanction, in the case of British or British Colonial issues, that of the Monarch.

While the original artist's drawing may be of large size, those submitted for approval are generally of stamp size, and the engraver may require drawings or photographs of both sizes to assist him in his work. On occasion, a paste-up may be employed on which the head or central vignette may be photographic and the rest of the design printed or drawn in by hand.

When such a drawing is obviously that from which a stamp was made, (such drawings are frequently inscribed "Approved") it is known as the original artist's drawing for the stamp, and it will be of greater philatelic interest and value than similar drawings which may differ in some degree from the issued stamp and must then be classed as essays.

Table illustrating the most important stages in the life-history of a Recess Printed or Surface Printed stamp and showing at which stages the various types of Essay or Proof may be created.

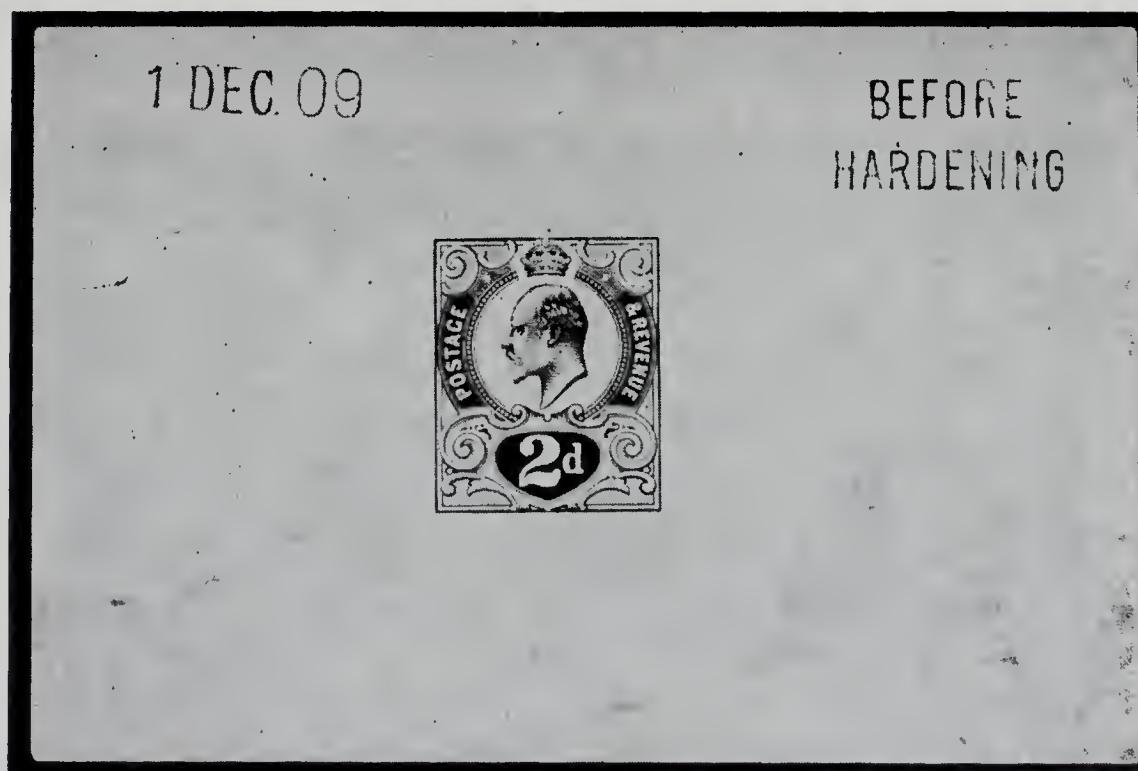




Artist's drawing of key design and value tablets.

Essay

An essay is an original drawing or proof impression of any stamp, or part of a stamp, which has been submitted for approval to any Government Department responsible for the issue of stamps, but the design or dimensions of which differ, in any respect, from those of any officially issued stamp.



Die Proof of the unissued 2d. "Tyrian Plum."

Unissued Stamp

If an essay has been officially approved, a die and plate constructed and put to press and a stock printed but, for some reason, never put on sale to the public, then any surviving stamps are known as unissued stamps, and some of these have achieved catalogue status.

Proof

Any impression taken from any die, plate, printing stone or cylinder which has been officially approved for stamp production, other than those made and supplied to the public for the pre-payment of postage, is considered a proof.

Three main factors influence the character of any proof; also its philatelic interest and value.

(1) *The process employed for printing the stamp*

- (a) *Recess Printing*: proofs of British and Colonial stamps produced by Perkins, Bacon & Co., will be taken as examples typical of this process.
- (b) *Surface Printing*: proofs of British and Colonial stamps produced by De La Rue & Co., will be taken as examples typical of this process.
- (c) *Lithography* and (d) *Photogravure*: consideration will be given to proofs arising from these processes after we have dealt with the first two, which were, after all, responsible for the major proportion of stamp production during the first century of adhesive postal history.

(2) *The period of a stamp's lifetime at which the proof was made*

- (a) *Engraver's Proof*: an impression taken, generally from the uncompleted die, to enable the engraver to check the accuracy and the progress of his delicate work. Any series of such proofs showing successive stages in the development of the design is known as a set of "progressive" proofs.
- (b) *Original Proof*: made to test the perfection of the completed die or plate, or the effects of various colored inks, before printing of the stamp for issue to the public commences.
- (c) *Contemporary Proof*: made to official order or with official sanction during a stamp's lifetime to check the condition of the die or plate, possibly after slight damage or modification, to supply impressions for showing at exhibitions or for other official purposes.

1861 Proofs of Die Before Completion



Two states of the first Grecian master die.

(d) *Reprinted Proof*: any impression taken after a stamp has been withdrawn from issue.

(3) *The printing surface from which the proof was made*

(a) *Die Proof*: an impression taken direct from the metal die. They are normally impressed in black, are imperforate, have very large margins and show the stamp design to the very best advantage. Even when the margins have been cut down, it may be possible to distinguish them from plate proofs of the same stamp by the greater clarity and fineness of the lines composing the design.

When the proof is taken from the "master" die of a design which is to be used for the stamps of several different Colonies, or for a set of different values of any one Colony, appropriate tablets will be left blank, to be filled in on subsidiary dies made from the master; or separate dies may be used from which will be produced the "key" and "duty" plates from which a stamp may be printed in two operations or in two colors, if required.

Even in the case where only one die was employed, separate proofs may be found of the Royal Head or central vignette and of the frame or rest of the design, since these different types of engraving were, almost invariably, carried out by two different craftsmen.

Proofs taken from the dies of those Victorian stamps of Great Britain, the designs of which include corner letters, have the corner squares left blank as the lettering was inserted on the plate, and the circles which contain the plate numbers on the surface printed issues are left blank for the same reason.

(b) *Plate Proof*: an impression taken from the plate, stone or cylinder from which the issued stamps are about to be or have already been printed. They may be distinguished from die proofs by the normal close spacing of the stamps on the sheet, by other characteristics such as the presence of marginal inscriptions or plate numbers, and by their slightly coarser impressions.

They may be found in black or in issued or unissued colors, on water-marked or unwater-marked paper, perforated or imperforate. To this class belong the imprimaturs and color trials to be described later. Care should be taken to distinguish these proofs from the waste sheets produced when a printing machine first starts its run. These sheets, often printed on colored paper and showing defective impressions, are known as "printer's waste". They should not have escaped destruction at the printing establishment.

(c) *Proofs from plates derived from the original die but not used for printing postage stamps*: these include the British "Rainbow" Trials and impressions produced by Perkins, Bacon & Co., and by the American Bank Note Co., from composite plates for use as samples of their work.

It is now proposed to consider in some detail and, as far as possible, in the order already given, the various types of proof produced by the two classical processes of recess printing and surface printing.

Perkins, Bacon Original Die Proofs

Nearly all impressed in black, on the very thin, soft paper, known as "India" paper, backed with soft card to withstand the pressure of printing which sufficed to affix the "India" paper to the card. In course of time the "India" paper may become detached from the card, and it must then be handled with the greatest care.



Key plate proofs with tablets painted in by hand providing essays for sterling currency.

If complete, the proof should have very large margins, showing where the edges of the die have been pressed into the paper. Die proofs of the early issues are rarely dated or otherwise endorsed and, after 100 years, it is not surprising that many of them have become affected by rust stains.

If part of the design has not been completed or has been left blank, such part will appear white or colorless on the proof. This is particularly noticeable on sets of "progressive" die proofs of some of the later Perkins, Bacon issues which came on the market from their Archives in the 1930's. As the die approaches completion, the proofs taken from it appear darker and darker, as the empty spaces are filled with lines of engraving.

De La Rue Original Die Proofs

(Mostly impressed in black on glazed cards measuring about 95 by 60 mm.)

Since the middle Victorian era it became the practice to check the condition of the die at several different stages of stamp production, and these proofs frequently bear hand-stamps showing at which stage the proof was taken and the date on which it was made. (Original die proofs should be dated prior to the date of issue of the stamp concerned.)

In addition, some of these proofs show pencilled notes of proposed alterations, or the signature or initials of the approving officer.

The common descriptive handstamps are:

- (1) "*Before Hardening*", made when the die was in its softened state, immediately after engraving.
- (2) "*After Hardening*", to make sure that the die has suffered no damage in the process. A black proof from the recently completed die in this condition provides the most brilliant impression of a surface printed stamp which it is possible to obtain.
- (3) "*Before Striking*", to check the condition of the die immediately before striking the moulds from which the electrotyped plate will be constructed. If this process is carried out shortly after hardening, the additional check may not be required.
- (4) "*After Striking*", to make sure that the die has suffered no damage.

If part of the design has not been completed or has been left blank, such part will normally appear in black or in color on the proof, certainly if it is taken from an early state of the die.

In the case of bi-colored stamps, or of others which require printing in two operations, proofs may be found from two separate dies, one showing that part of the design which is common to all the stamps in the series, the other showing the features which distinguish one stamp of the series from another, generally the face value and the name of the Colony. From these dies were constructed the "key" and "duty" plates respectively.

Perkins, Bacon Original Plate Proofs

Normally impressed in black on unwatermarked wove paper or thin card, imperforate. Some of these printed in color may have rather similar status to imprimaturs or they may be color trials.

Imprimaturs (Latin: "Let it be printed")

In the case of the Queen Victoria issues of Great Britain, as each printing plate was completed, and before it was used for producing stamps for sale to the public, six proof impressions were taken from the plate in the color and on the watermarked paper selected for the particular value concerned.

One of these imperforate sheets was inscribed with the date of printing and a certificate authorizing the printing of postage stamps from the plate from which it was made, and it became known as the imprimatur sheet. These sheets were registered and filed in the archives of the Inland Revenue Department at Somerset House until 1915, when they were transferred to the General Post Office, where they are still preserved.

About twenty stamps have been removed from each sheet, mostly from the top and bottom rows, for presentation to Very Important People, and some have thence found their way into collector's hands. Imprimatur copies of the early line-engraved stamps are on ungummed paper and they may differ considerably in shade from the issued stamps.

The remaining five sheets were put into stock and issued with the normal stamps, in normal perforated condition from 1854 onwards. It was in this manner that a few of the extremely rare surface printed stamps, known as the "Abnormals", which were either printed in colors not normally used for the plate concerned, or bore the numbers of plates which were never put to press, nevertheless came to be purchased and used by members of the public.

Imperforate plate proofs of some of the early De La Rue Colonial stamps, printed in the issued colors on watermarked paper, appear to have come from reference sheets of rather similar category to the imprimaturs. Many of the imperforate varieties of normally perforated stamps which are listed in some catalogues were never on sale to the public and undoubtedly belong to this class.

De La Rue Original Plate Proofs

Mostly printed in the issued colors on watermarked paper, distinguishable from the issued stamps in being imperforate. As previously stated, many of these proofs must have come from sheets retained by the printers or by the issuing authority for record or reference purposes. Plate proofs in unissued colors are mostly color trials.

Color Trials

After a stamp design has been approved, a decision must be reached as to the colors, or combination of colors, in which the stamp, or the individual values in a series of stamps, are to be printed. For this purpose the printers may submit to the issuing authority a series of plate proofs of one value of the set printed in the colors or color combinations they consider most suitable, and it is from this series that the final selection is made. These color trials may be printed on watermarked or unwatermarked paper, imperforate, normally perforated, or perforated 12 at Somerset House (a very rare series).

Trials of the De La Rue "key-plate" types for final approval were also made by painting in by hand the name of the Colony and the face value in the blank tablets on proofs taken from the "key" plate. Every proof of this type is probably unique. Color trials

may also be required at a later stage if the colors allocated to certain values have to be changed. Die proofs in color have occasionally been used for these purposes, particularly in the case of the King Edward VII and King George V issues of Great Britain.

Contemporary Proofs

The clue to these is provided by the date of the inscription, if any. On proofs from De La Rue dies two further varieties of descriptive handstamp may be found:

"Before Re-hardening" and *"After Re-hardening"*, to check the die after it has been softened to permit the repair of minor damage or the execution of slight modification to the design and to check it after it has again been hardened. This state is rarely found (the prefix "re" is generally added in manuscript), and if moulds are then struck for the construction of a new plate, further proofs may be found marked "After Striking", distinguishable from original die proofs by the later date of the inscription, if any. It is known that the die was also checked after new moulds had been struck to replace damaged clichés.

Other causes for the creation of contemporary proofs are illustrated by the following examples.

1867

According to Philbrick and Westoby, proofs were taken from the dies of the current British 10d., 2/- and 5/- stamps for showing at the Paris Exhibition of that year.

It is believed that undated die proofs of these, and of a few other contemporary British stamps, struck in the issued and in other colors on glazed card, belong to this family. For showing at the same exhibition, proof impressions were taken from the plates of the 1d. die II, plate 103, in black and in rose and from the 2d. plate 9 in black and in blue, on soft white card, imperforate.

Blocks of twenty were exhibited of all but the 2d. black, since this value had never been issued in this color—(neither had the 1d. die II!).

1870-71

A series of undated die proofs of the current British line-engraved ½d. to 2d. and surface printed 3d. to 5/- values, struck in black and in the issued or other colors on card with a matt surface, were made for some unknown purpose.

1872

Perkins, Bacon & Co. received permission to show, as samples of their work, proof sheets of the current line-engraved, ½d., 1d., 1½d. and 2d. stamps at the South Kensington Exhibition of that year. Impressions were taken from the ½d. plate 3, 1d. plate 156, 1½d. plate 3 and 2d. plate 14, in colors close to those of the issued stamps, on thick white card, imperforate.

It was also desired to show a sheet of the 1d. printed in black and, for this purpose, plate 127 of the 1d. die II was selected, a plate of which Messrs. Perkins, Bacon were particularly proud since over one million sheets of postage stamps had been printed from it.

After the Exhibition, Messrs. Perkins, Bacon were permitted to purchase this sheet on payment of the face value of £1, but of the sheets printed in colour, the only known survivors are pairs of each value overprinted "Specimen." They are in the Royal Collection.

For showing either at this Exhibition or at that of the following year, proofs were struck from the dies of many of the current British Colonial stamps which were surface printed by De La Rue & Co. and also from some of the line-engraved Colonial plates which had been handed over to Messrs. De La Rue by Perkins, Bacon & Co. These proofs are printed in the issued colors on glazed card and most of the surviving die proofs have had their margins so cut down that it is not easy to distinguish them from plate proofs. Of the very few sets known, one is housed at the British Museum and another, with each impression overprinted "Specimen", was in the Yardley Collection.

1878

When Perkins, Bacon & Co. were faced with the prospect of losing the contracts for printing the British low value stamps to De La Rue & Co., besides submitting a large number of surface printed essays, they also took some impressions direct from the dies of the current line-engraved ½d., 1d., 1½d., and 2d. stamps, in various fugitive inks on star watermarked paper. These are quite rare; some are overprinted "Specimen."

Reprint

Any impression taken from an original die or plate, or from a plate derived from the original die, which was made after the stamp concerned had been withdrawn from issue. There are four main classes.

- (1) Reprints made to official order to supply specimens of obsolete stamps to Postal Administrations who had requested examples for inclusion in their reference collections. If the original dies or plates were no longer available, facsimiles were sometimes made, known as "official imitations."
- (2) Reprints made with official sanction to assist philatelists in their researches.
- (3) Reprints made with official sanction by the various printing firms for use as samples of their work, known as "printer's samples."
- (4) Reprints made purely for sale to collectors, the Postal Administrations of some of the Australian States being some of the worst offenders in this respect.

Examples of various types of reprint follow.

The British "Royal" Reprints

In 1864 application was made to the Board of Inland Revenue for specimens of 1d. black stamps for some of the younger members of the Royal Family to add to their collections.

As no spare copies of the originals were then available, a small printing in black was ordered to be made from plate 66 of the 1d. die II which had recently been withdrawn from use. At the same time a few sheets were printed in carmine-rose. All were imperforate and printed on paper with the large crown watermark which was in current use, the watermark being inverted on all the black impressions.

Though known as the "Royal" reprints, the black stamps should really be classed as official imitations, since they differ so greatly from the originals which were, of course, produced from the first penny die on paper watermark small crown.

The Cape "Woodblock" Reprints

In 1883 reprints of the 1861 stereotyped provisionals were made to official order to supply specimens of these stamps to various Postal Administrations who had requested examples for their reference collections. They were printed from the original plates in slightly different colors to the issued 1d. and 4d. stamps, and were on wove, as compared with laid paper. A few are known postally used, having been accepted by the Post Office.

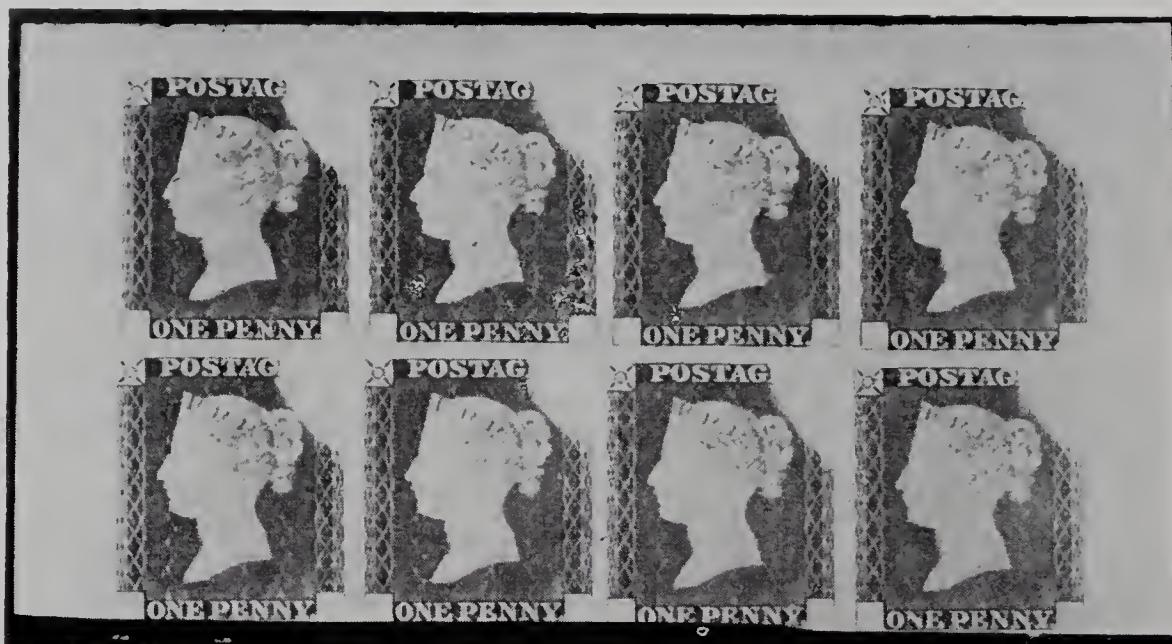
Subsequent reprints, made with official sanction to assist philatelists, were taken from the plates, some after various degrees of defacement.

Perkins, Bacon reprints made from special plates will be dealt with under the next heading.

Proofs from Plates Derived from the Original Dies But Not Used for Printing Postage Stamps

Great Britain 1840 "Rainbow" Trials

Very shortly after the issue of the 1d. black stamp, a series of experiments were commenced to discover the combination of printing and cancelling inks best calculated to prevent defrauding of the Revenue by the postal use of a stamp for a second time, after chemical cleaning.



1840 "Rainbow" Trials

For use in these experiments, special plates of twelve or of three impressions only were made from the roller and, to distinguish them from normal stamps, the lines of engraving in the N. E. corner of each impression were filled in with some composition which caused the prints taken from them to show defaced N. E. corners, as well as the absence of lettering in the bottom corner squares.

Printings were made in many different colors—(all the colors of the rainbow?), and using various types of ink, and a number of different trial cancellations were employed.

Many of the surviving sheets have been damaged by the application of various reagents in attempts to remove the cancellations, and many such sheets bear annotations describing the experiments.

Great Britain 1841 2d. Small Plate

At the end of January, 1841, it became necessary to inform Postmasters of the impending changes in the 1d. and 2d. stamps, the color of the former being altered from black to red-brown and the design of the latter being altered by the addition of white lines at top and at foot. For this purpose a number of circulars were prepared, to which were attached examples of the 1d. which had been printed in red-brown from plate V.

However, the new plate III of the 2d. not being at that time ready for printing, a special plate of twelve impressions was made from the altered 2d. roller for the express purpose of supplying examples of 2d. stamps for use on these circulars. Hence arose the extraordinary anomaly that the 2d. stamps on these circulars, which were supplied as specimens, differ from the issued stamps in having no lettering in the bottom corner squares. Postally used examples of these proofs were undoubtedly removed from these circulars.

1890 "Imperium" Proofs

When De La Rue & Co. were beginning to make extensive use of the second and third Victorian "key-plate" types for printing the stamps of a number of different Colonies, they produced a number of printings in different color combinations from a small "key" plate of two vertical impressions and from similar "duty" plates with the word "Imperium" (Empire), at top and either "6d." or "2c." (for dollar currency), at foot.

On one impression the value was in color on a white background, on the other in white on a lined background, thus showing the choice of colors and designs available to issuing authorities interested in the use of this system.

These proofs may be perforated or imperforate, on watermarked or unwatermarked paper.

They are all rare and, even rarer, are similar proofs of some of the King Edward VII "key-plate" types.

1902-1929 Perkins, Bacon Reprints

A series of essays and apparent die proofs of a number of early Colonial line-engraved stamps are known, in black or in colour, on various kinds of wove paper or thin card, some with the value tablets blank, defaced, or filled in with ornamental designs.

They are sometimes described as "reprinted die proofs," but this is a complete misnomer.

They were not, in fact, printed from any die at all, but are impressions taken from small plates on to which had been transferred impressions from the rollers of a number of entirely different stamps, which had been retained by Perkins, Bacon & Co. after they had lost the Colonial printing contracts in the 1860's and had handed over to De La Rue & Co. all the dies and plates of stamps from which printings were still required.

There should be little cause for confusion between these reprints and original die proofs because the colors are much fresher, the papers are quite different, and the margins never show the outline of the original steel die.

The first printing, made in 1902, comprised samples submitted by this firm, from which were to be selected reprints of defaced dies for use on the invitation and menu cards of the Herts. Philatelic Society. Some of these impressions, when so employed, bore the initials "H.P.S." and the date in the value tablet.

Another printing was made in 1919 for the benefit of a dealer who had asked for proofs to assist him in detecting forgeries of early Colonial stamps which appeared on the market after the 1914-18 war. These impressions were supplied subject to an undertaking that they were not to be sold or dealt with for any other purpose.

Final printings were made in 1929 for some unspecified purpose, probably for use as samples of the firm's work.

Their status is settled, once and for all, by the presentation of a set of 1919 reprints by Perkins, Bacon & Co. to the Royal Philatelic Society, "With a view to prevent such or similar impressions being regarded by collectors as genuine die proofs".

Printer's Samples

The American Bank Note Co. also used reprints made from special composite plates as samples of their work.

Plate proofs of some of the most attractive stamps of the reign of King George V produced by De La Rue & Co., mostly printed in unissued colors or color combinations, were used for this purpose. They are generally printed on wove paper or thin card, imperforate or perforated (scarcer), and mostly overprinted "Specimen."

It is believed that many of these were made while the stamps concerned were still current, and they must therefore be classed as contemporary plate proofs, though of lower status than similar proofs arising from the normal printing process.

Similar samples of the productions of Bradbury, Wilkinson & Co. and of Waterlow & Sons are known, some taken direct from the dies and some overprinted with the firm's name in addition to "Specimen."

In the 1920's, Harrison & Sons prepared a number of sample essays, incorporating the word "Specimen" in their designs, for submission to the Dutch Government.

The designs included portraits of Queen Wilhelmina and of members of the Harrison family, and various scenic views. Similarly inscribed essays have been produced by the American Bank Note Co. and by the Indian Nasik Press.

Proofs Arising During the Lithographic Process

Apart from proofs taken from the printing stones to check their condition, single impressions may sometimes be found, as well as impressions from stones bearing fewer than the normal number of subjects. Examples of these are provided by the proofs of the first issues of India, their essays and their reprints.

When the lithographic transfers were taken from a steel die, as in the case of the first issues of Victoria and Virgin Islands, engraved die proofs of normal character may

be found, distinguishable from lithographed impressions by the far greater fineness and clarity of the lines composing the design. In the case of photo-lithography, any by-products, apart from proofs taken from the plate or cylinder, will be of a purely photographic nature and of practically no philatelic value.

Proofs Arising During the Process of Rotary Photogravure

Apart from artist's drawings, proofs taken from the cylinder and printer's waste, any other by-products will be of a purely photographic nature. Since the introduction of this process coincided with the period of stiffening of security, proofs of British and Colonial stamps produced by this process are very rarely seen. Examples are the Great Britain 1934-36 essays of the 1d. with larger head than normal and imperf. proofs from the cylinder of the 1½d. and other values in various colors on watermarked paper, thicker and whiter than the normal; also imperf. plate proofs of the Gold Coast 1928 3d. in brown.

The "Penrose Annual" for 1954 included a page of photogravure reproductions of the 1953 Coronation 2½d., 4d., 1/3 and 1/6 stamps of Great Britain printed in vertical strips of three in black by Messrs. Harrison by permission of Her Majesty's Postmaster General. The 1956 edition of the same publication contains a page of similar reproductions of the Malta 1954 "Immaculate Conception" Set.

These certainly cannot be classed as proofs in the philatelic sense; their status is rather that of printer's samples produced from special plates.

In spite of the fact that each impression is inscribed at back "Reproduction only. No postal or philatelic value", they have been offered as proofs and the volume has been changing hands at a premium.

Conclusion

It may well be that the aridity of this paper is occasioned by the effort of striving both for clarity and accuracy, and that insufficient attention has been devoted to the very great beauty and philatelic interest of many of the miniature works of art we have had under consideration.

It will be appreciated that many proofs are hand-printed on special paper or card from dies or plates which are in brilliant new condition, and hence show the stamp designs to the best possible advantage, particularly when the impressions are taken in black. There is also a fascination in seeing stamps which are printed in the "wrong" colors and, probably due to the novelty presented to the eye, it is remarkable how frequently such colors or color combinations appear superior to those used for the issued stamps.

Bibliography

The American ESSAY-PROOF JOURNAL. (A fund of highly-specialized information, naturally dealing extensively with, but far from confined to, stamps of the North American Continent.)

"The Royal Philatelic Collection" by Sir John Wilson, Bart. (The collection is exceptionally rich in proofs and contains many items which are of great rarity or unique.)

"The London Philatelist." (A particularly valuable list of die proofs of the Victorian Colonial issues which form part of the National Stamp Collection at the British Museum, is given in a contribution from the late Sir E. D. Bacon in Vol. XXXI, pages 3 and 28.)

The Robson Lowe Encyclopædias of British Empire Postage Stamps. (In these volumes an attempt is made to list all the British and Colonial essays and proofs which are recorded in the standard works of reference, together with those in the National and a number of Private Collections.)

Bolivia

An Unissued Stamp

By Alvaro Bonilla-Lara

(*Editor's Note: The following is a free translation of an article titled Bolivia/Un Sello "No Emitido" published in the January-February, 1952 issue of the Revista de la Sociedad Filatelica Argentina. It is published here with permission*).

Few general collectors know that the Bolivia 1 centavo lithographed stamp of 1904 (Scott's A19) has a companion which falls into the unissued category. We refer to the 10 centavos gray, a deplorable lithographed job. Even dealers with much experience have sent this item to us as a counterfeit—of course as a gift. We believe that, under these circumstances, we should tell something of its history as far as we have been able to learn from appropriate documentation.

The lack of authentic documentation in all Bolivian philately and the difficulty of obtaining, on the "higher level", efficient cooperation in the search for data and official edicts, is well known. This is readily explainable.

The 1901 series (Scott's A19-24), engraved and printed by the American Bank Note Company, remained in circulation for a long time. Concerning this issue, Dr. Alejandro Ayala stated⁽¹⁾ that the 1, 2 and 5 centavos values were placed in circulation in 1901; the 20 centavos and 2 bolivianos in 1902; and the 10 centavos in 1904. The date-of-issue headings for this series differ in one catalog or another. Yvert and Gibbons say 1901-04; Scott, 1901-02; but both Scott and Gibbons indicate 1904 as the emission date of the 10 centavos. Kohl sheds no additional light on the matter.



Courtesy, Revista de la Sociedad Filatelica Argentina

Fig. 1—10 centavos unissued stamp.

A shortage in the supply of the 1 centavo stamp in 1904 perhaps explains why the postal people ordered a local printer to imitate by lithography the work of the bank note company (Scott's A19). The result, although not particularly good, at least was acceptable. This stamp was printed in red-lilac very similar to the engraved stamp.

Between the bank note original and the local copy there are fundamental differences in the printing processes. However, the lithographer—fortunate for collectors—made a slight design change by shading the panel above centavo with dots in place of the lines seen on the engraved stamp. Catalogs indicate this difference as a criterion for identifying these two stamps.

(1) Los Sellos de Bolivia See Historia, por el Dr. Alejandro Ayala; Revista de la Sociedad Filatelica Argentina; 1917; No. 173.



Courtesy, Revista de la Sociedad Filatélica Argentina

Fig. 2—Stamps shown in Figure 1 with five different overprints.

Some time later—we are not able to specify exactly nor even approximately—the supply shortage of the 10 centavos value prompted the postal people to have a local lithographer make a printing (Fig. 1) of this value, copying that engraved by the bank-note company. This lithograph job was deplorable; it presented a confused aspect—very dismal. On this point our Bolivian informers say the government would not venture to place this stamp in circulation, nor even admit it had been printed. We know nothing authentic about this charge.

This stamp was not printed in the original blue but in violet-gray which adds nothing of beauty. We classify it as unissued and not as a simple proof or essay (sic), inasmuch as there are basic reasons for believing this lithograph was printed in quantity, or at least in an appreciable amount. Although it is not often met with, and yet, not a rarity, it is found from time to time in dealers' stocks in Bolivia. But it is disdained by collectors.

But there is more to the story. Some years later—1916 (?), we are not able to pin point the date—these stamps were overprinted, undoubtedly by government authority, with a patriotic motif and with the view, perhaps, of recovering some of the original cost.

The existence of these overprinted stamps in various tones of the basic stamp, proves, in our judgment, that they were produced from the primitive printing. And whereas we attribute to them no great monetary value, we do consider them a very interesting unissued stamp and worthy of inclusion in all specialized collections of Bolivia. We have 5 varieties (Fig. 2).

In his history of the Bolivian stamps, Dr. Ayala⁽¹⁾ does not mention this stamp. On the other hand, he writes of two others copied by lithography: 5 centavos issued in 1904, and 2 bolivianos in 1912, we have not seen these mentioned elsewhere. We believe this to be an error made by that distinguished philatelist whose great effort in the study of Bolivian philately had been hampered by the lack of documentation and authentic information. Due to similar reasons, he wrote in 1916-17 that the Third Centenary of Independence issue was printed in Buenos Aires. We now know that this issue was printed by the Imprenta y Litografia Universo of Valparaiso.

Possibly, in those years, he met up with some later issues of these values printed on somewhat hazy paper of different tones which he had taken to be locally-printed lithographs.

Alexander Hamilton

(As Seen through the Eyes of a Numismatist in 1957)

By Glenn B. Smedley, E.P.S. No. 822

(Reprinted by permission from *The Numismatist*, March, 1957.)



Statue of Hamilton, by Bela L. Pratt, who designed the U. S. Indian Head 2½ and 5 dollar gold coins. This statue is in Grant Park, Chicago, where it was erected in 1917.

It is not particularly important that we are unsure of the exact date of his birth, that doubts have been expressed about his paternity, or that, in effect, his death may have been suicidal. His place among the greatest of Americans is secure, and not a few historians classify him as a genius. It is not the purpose of this paper to discuss, prove or disprove any of these questions: but three quotations are offered in support of the rare ability and outstanding accomplishments of Alexander Hamilton.

A. Barton Hepburn, in his *History of Currency in the United States*, says, "It was at this juncture that the genius of Alexander Hamilton came to the rescue. No man in history has shown more creative ability." (1) The great French statesman, Talleyrand, is quoted as having said that "I consider Napoleon, Pitt and Hamilton as the three greatest men of our age, and if I had to choose between the three, I would unhesitatingly give the first place to Hamilton." (2) Of particular interest to us is the following from biographer Nathan Schachner: "He accomplished what he had set out to do—place the finances of the country on a sound, immovable basis, and lay the groundwork for a nation as against a loose confederation of states." (3)

Alexander Hamilton's earthly career of only forty-seven and one-half years began, according to the best evidence available, on January 11, 1757; thus we are privileged this year to observe the bicentennial of that important event. That he was born on the Island of Nevis, one of the British West Indies, is certain, as is the fact that, before he

(1) Hepburn, 1914 ed., 19 (see bibliography).

(2) Schachner, 345.

(3) Schachner, 341.

left for New York at the age of fifteen, he had shown remarkable financial ability and was possessed of a keenly analytical mind. His formal education on the Islands had been meager, but by the time he had been in New York only four years he had completed a four-year college course at King's College (now Columbia).

A brief chronology of important mile-posts reveals his versatility and the fullness of his life. At the age of 19 he was appointed Captain of a New York Company of Artillery (it had three cannons) which saw action during several engagements of the Revolution. At 20 he joined the staff of General Washington as an aide-de-camp, with a commission of lieutenant-colonel, in which capacity he rendered four years of invaluable service.

After leaving the army he studied law and was admitted to the practice in 1782. In the same year, now 25 years of age, he was elected to the Continental Congress; that ineffectual body which struggled to fight a war of independence and then, under the Articles of Confederation, to govern the thirteen sovereign states. Five years later he was one of the New York representatives to a convention in Annapolis which was the forerunner of the 1787 Constitutional Convention in Philadelphia. Hamilton took an active part in instigating both of these conventions and in drafting the resulting documents. He then wrote the greater part of "The Federalist," a series of newspaper articles explaining and defending the Constitution—this he did in spite of the fact that that document fell so far short of his own concept that he privately called it a "frail and worthless fabric".⁽⁴⁾ These articles, and Hamilton's leadership for ratification by New York State, were decisive in obtaining adoption of the Constitution and thereby in the birth of the United States of America as a nation.

Advocated a Federal Bank

Although he fought and worked for the independence of the Colonies from the British Government, and although he was never a man of wealth or property, Hamilton admired the English system of government with its concentration of power in the hands of the aristocracy. His disdain for the ability of the "people" to govern themselves was well known. He favored a strong central government and would, in fact, have preferred to practically abolish the individual state governments. Compatible with this attitude toward government, he was an ardent advocate of a central, federally controlled bank, patterned after the Bank of England. While still an aide-de-camp to General Washington in 1779, Hamilton urged the establishment of "The Company of the Bank of the United States".⁽⁵⁾ Desperate as was the need for financial aid to the revolutionary cause, nothing was done to implement this proposal. With his usual perseverance, he again outlined his plans and reasoning for a national bank in a lengthy letter to James Duane, a member of Congress, in 1780. It was in this letter that he phrased one of his basic concepts of government: "Without certain revenues, a government can have no power. That power which holds the purse-strings absolutely, must rule."⁽⁶⁾ Again nothing came of his cherished plan for a federal bank.

The following year, on February 20, 1781, Congress elected Robert Morris its Superintendent of Finance. On April 30, just as he was leaving Washington's staff, Hamilton wrote a congratulatory letter to Morris in which he again pressed for the establishment of a central bank.⁽⁷⁾ Although short of Hamilton's specifications—particularly in not being closely allied with and controlled by the government—Morris submitted a plan to Congress on May 17, which resulted in the legal status of the birth of "The President, Directors, and Company of the Bank of North America". Thus began our banking business with the incorporation on December 31, 1781, and the opening seven days later of the first incorporated bank in America. Although Robert Morris is considered as the founder of

(4) Schachner, 207.

(5) Lewis, 15.

(6) Schachner, 111.

(7) Lewis, 28.



Medal No. 1, by George T. Morgan, of the Secretary of the Treasury series of medals available from the Superintendent, U. S. Mint, Philadelphia. The reverse shows the Treasury seal. The same design reduced from 3 to 1½ inches in diameter and struck in gold, with appropriate inscriptions, constitutes a Treasury Department award for distinguished leadership. The first such award was made in October, 1955.

the Bank of North America while Hamilton's name was not directly connected with its formation, there is every reason to associate this first banking enterprise with Hamilton's pleas for establishment of a bank.

The Bank of New York

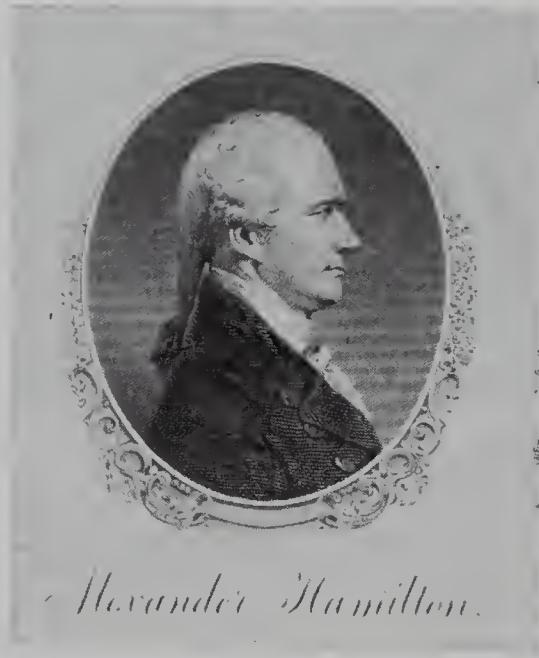
But the Bank of North America was in Philadelphia, and the merchants of New York and Boston derived very little direct good from it. Robert Livingston petitioned the New York Legislature to charter a bank which was to be based on landed security. Hamilton, along with most of the influential merchants of New York, opposed anything but a "specie" bank and were able to defeat the proposed "land" bank's application for a charter. Soon thereafter these merchants started a movement that resulted in formation of The Bank of New York, which opened for business on June 9, 1784, although the legislature did not grant it a charter until nearly seven years later. Hamilton took an active part in forming the Bank, being elected one of the original twelve directors, becoming a stockholder (he owned only 1½ shares at the time of incorporation⁽⁸⁾) and—most importantly—writing its constitution. After finally being incorporated on March 21, 1791, its charter served for some 35 years as a model for other banks chartered in the state. Progress was being made, and Hamilton was gaining experience, but still his vision of a national bank seemed far from becoming a reality when the new nation was launched with the ratification of the Constitution in 1788.

The rules of The Bank of New York, as published in June of 1784, included the following table of values at which it would receive gold coins then in circulation⁽⁹⁾:

Portugese Johannes	\$16.00	British Guinea	\$4.64
Spanish Doubloon	15.00	French Guinea	4.52
Portugese Moidore	6.00	Spanish Pistole	3.72
German Caroline	4.72	Venetian Chequin	1.78

(8) Domett, 132.

(9) Domett, 20.



Hamilton on the U. S. 1869 to 1880 series of Legal Tender \$20 notes, from a die proof. Illustrated by special permission of the Chief, U. S. Secret Service, Treasury Department. Further reproduction, in whole or in part, is strictly prohibited.

First Secretary of the Treasury

One of the greatest problems and deterrents to the success of the Confederation had been lack of a system of finance and revenues—a subject to which Hamilton had given much study and on which he had expressed his views frequently. Now he was given his chance for action when, at the age of only 32, he was appointed the first Secretary of the Treasury, taking office on September 11, 1789. It is doubtful that any man ever entered upon a more difficult, complex and disheartening task than that which confronted the new Secretary of the Treasury. The very fate of the new nation depended upon the establishment of a sound public credit, adequate revenues, and a national monetary and coinage system. Furthermore, Hamilton's own reputation and political fate depended upon successfully solving the pressing financial problems. The needs for action were plainly evident, as was also the urgency, but there was very little precedent upon which to base that action.

It must have seemed that Congress expected miracles from him when it asked, only ten days after he took office, for his plan for establishing the public credit. Whatever his thoughts were, Hamilton started to work and in the incredibly short time of three and a half months had his report ready. Most important were his recommendations for taxes to increase the government's revenue and for full assumption of the public debt, both domestic and foreign. After bitter debate on the report—especially on his proposals regarding the debt—it was finally adopted on July 21st. The enabling Act of Congress may be found in full as the first entry in Treasury Document No. 949, *Laws of the United States Relating to Loans and the Currency, Coinage and Banking*, Government Printing Office, 1886.

Incidentally, as a result of concessions made to several members of Congress to change their votes and thus secure passage of this measure, the Capital of the United States was moved from New York to Philadelphia for a period of ten years, after which (in 1800) it was moved to its present location. Obviously, the members so influenced were from the states of Pennsylvania and Virginia.⁽¹⁰⁾

First consideration had been given to the most urgent problem—the public credit and revenues—but Hamilton had not forgotten his long cherished plan for a government con-

trolled bank. He drafted a report on the subject and presented it to Congress on December 13, 1790. His Bank of the United States was to be similar in many respects to the Bank of England, then in its 97th year of successful operation. The report⁽¹¹⁾ covered not only the detailed plan for the bank, but explained at length the functions of such a bank, the need for it, and also refuted many of the charges then being made against banks in general. The entire report covers 43 pages in Goddard's *A General History of Prominent Banks in Europe and America*, 1831.

It is interesting to note that this elaborate report was concluded with an offer to the Bank of North America that it consider fulfilling the requirements of the proposed bank by "ingrafting upon that institution the characteristics which shall appear to the legislature necessary to the due extent and safety of a national bank," etc. Apparently the officers of "that institution" were content to continue the Bank of North America as a private business, for there is no record that they took any action on the proposal.⁽¹²⁾

The charter granted to The Bank of the United States by Congress, and signed by President Washington on February 25, 1791, was substantially in the form recommended by Hamilton. However, he found it necessary to present a powerful reply to the opposition of Jefferson and Randolph (Secretary of State and Attorney-General, respectively) on the grounds that the Constitution did not authorize Congress to establish a bank.⁽¹³⁾ So began the arguments, when the Constitution was only a couple of years old, between those who held for implied powers (Hamilton) versus strict interpretation (Jefferson) of that great document.

U. S. Coinage System Established

Even while exerting himself to produce the first two Treasury Department reports to Congress, Hamilton must have been working on the third, for on Friday, January 28, 1791, his report on establishing a coinage system and a mint was given to the House of Representatives. Like the other two reports, this one gave careful attention to all details—need for a coinage; proposed monetary unit; carefully calculated gold-silver ratio; alloy, weight, size, denomination and designs of the coins; question of free coinage versus a seigniorage; status to be given foreign coins; and an outline of the organization of the mint itself. The complete report, in small print, may be read on pages 134-154 in Treasury Department Document No. 1829, the *1895 Report of the Director of the Mint*.⁽¹⁴⁾

Without in any way detracting from Hamilton's comprehensive report on establishing a mint, it should be noted that he had some background and help in this case. Robert Morris, as Superintendent of Finance under the Confederation, had reported to the Continental Congress on a coinage system on January 15, 1782.⁽¹⁵⁾ Later the same year Thomas Jefferson wrote a memorandum on establishing a unit of money and a system of coinage.⁽¹⁶⁾ These reports were referred to a committee which rendered a belated report to the Continental Congress on May 13, 1785,⁽¹⁷⁾ which was the basis for an act of October 16, 1786, for establishing a mint. However, the provisions of the act were never implemented beyond the striking of a few copper coins now known as Fugio Cents.

Before submitting his report to Congress, Hamilton sent it to Jefferson for his comments, and must have been pleased to receive the latter's concurrence.⁽¹⁸⁾ Although there does not seem to have been great disagreement on the Secretary's recommendation, Congress did not pass the Coinage Act until April 2, 1792. As finally adopted, the pro-

(11) Hepburn, 1903 ed., 624.

(12) Lewis, 79.

(13) Schachner, 272.

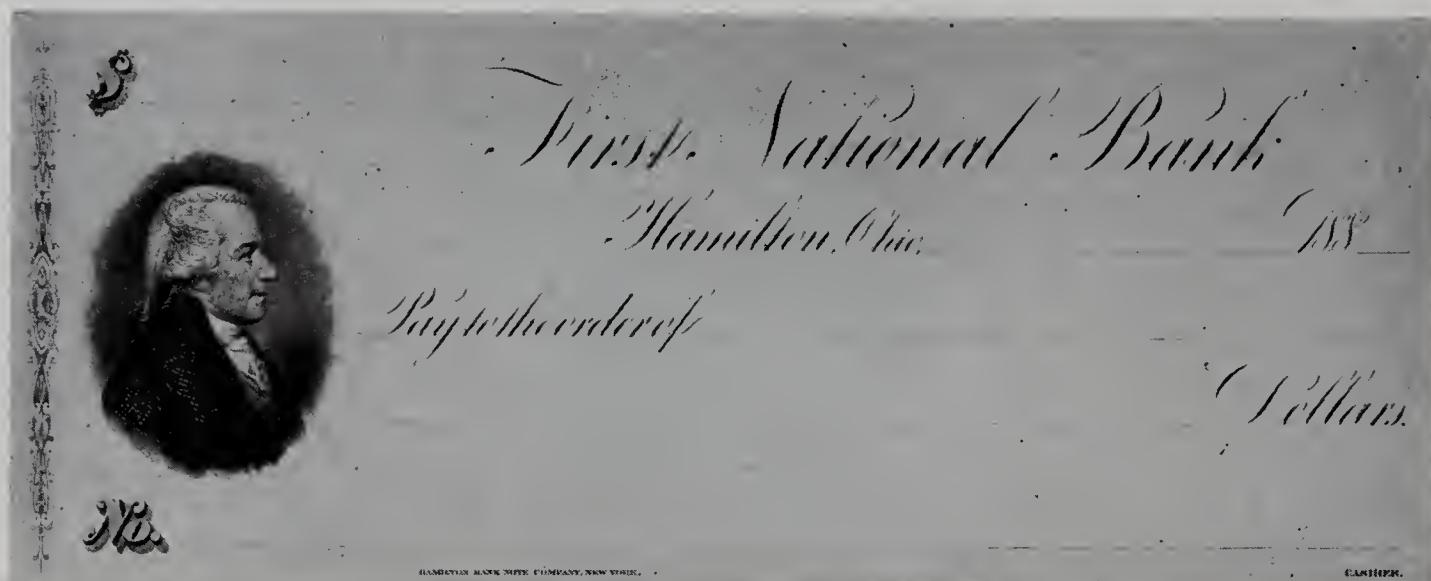
(14) Hepburn, 1903 ed., 591-623.

(15) Treasury Document No. 1829, 118.

(16) Hepburn, 1903 ed., 583.

(17) Treasury Document No. 1829, 134.

(18) Hepburn, 1903 ed., 623.



Draft of the First National Bank, Hamilton, Ohio, 188-, printed by the Hamilton Bank Note Co., New York. The portrait of Hamilton is very similar to the one on the U. S. \$2 Legal Tender note of 1862.

visions were essentially the same as Hamilton had advised. While this was flattering to the young Secretary of the Treasury, he was humiliated by the unexplained action of Congress in placing operation of the mint under the Secretary of State. Only when Hamilton called attention to this irregularity in his resignation in January of 1795 was the mint transferred to the Treasury Department.⁽¹⁹⁾

Without going into the details of Hamilton's report or the provisions of the resulting coinage act, it may be said that operation of our coinage system has provided another evidence of the ability of its author. For the first time in history a legal-ratio, bimetallic or double-standard coinage, was put in operation with unlimited free coinage of both metals and with both having full legal-tender powers.⁽²⁰⁾ Even as Hamilton had foreseen, the ratio of market values of gold and silver has not remained constant. What he did not envision correctly was the effect of the changes, which has been the basic reason for changes in our coinage laws up to 1933, when coinage of gold was stopped as an expedient which not even Alexander Hamilton could have foreseen.

Incomplete though the foregoing account of Hamilton's achievements may be, it should serve to remind us, during this bicentennial year of 1957, of the debt which we owe him. Perhaps it helps to explain why A. Barton Hepburn, in 1903, dedicated his invaluable *History of Coinage and Currency in the United States* to "the Memory of Alexander Hamilton, Patriot, Soldier, Financier, Statesman, Creative Genius. In the dawn of our national life, without guiding precedent, he evolved principles and developed systems of inestimable and lasting value to his countrymen." What achievements might his later life have produced—to what even greater heights might he have risen—if his career had not been terminated by a bullet from a dueling pistol on the very day he was forty-seven and one-half years old!

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(19) Hepburn, 1903 ed., 22-24.

(20) Treasury Document No. 1829, 156-162.

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Smithsonian Institution Notes

According to a report from the Smithsonian Institution, the Internal Revenue Service, under the authority of Russell C. Harrington, Commissioner, and through the Central Services Administration and through the Bureau of Engraving and Printing, has transferred an accumulation of recent U. S. Internal Revenue stamps to the Institution's Division of Philately and Postal History.

In making the announcement Dr. Leonard Carmichael, secretary, stated that the transfer is unquestionably the largest single one from another governmental agency to the Philatelic Section. In 1912, the Post Office Department transferred its entire Postal Museum to the Smithsonian Institution. This has long been the nucleus of the tremendous National Postage Stamp Collection, but the actual value cannot be compared with that of the value of the Internal Revenue Service.

The Sol Glass Contribution

Sol Glass, president of the Bureau Issues Association, and conductor of the regular section on U. S. designs in this JOURNAL, donated his collection of French autographed die proofs and "épreuves de luxe." The signed die proofs are mainly contemporary, usually in black with some exceptions in issued colors. One group embraces partial and completed die proofs of Cambodia and Laos, and there are some French Colonials. A few Andorra items are among the popular de luxe proofs. The greater portion is the regular pictorials, airmails and semi postals of Morocco, Niger, and French Africa. Artists represented in the autographed die proof sections are: Decaria, J. Piel, C. Mazelin, Pheulpin, H. Cheffer, P. Gandon, P. Munier, A. Ouvre, R. Seres L. Mangney, Dufresne, R. Cotte, R. Cansi and G. Barlangue.

Homan Gift

Mr. B. H. Homan, Jr., of New York has donated original drawings for Ecuadorean stamps and French pre-stamp covers and has loaned an extremely fine collection of New South Wales proofs. The Ecuadorean designs include the complete 1899 postage issue in issued colors; the revenues of 1897-98; two telegraph stamps and one official, all produced by Waterlow & Sons, Ltd., of London. The French collection includes 17th, 18th and 19th century covers and the New South Wales collection is said to be a thing of beauty, embracing the early issues.

Ward Donation

Philip H. Ward, Jr., of Philadelphia, donated certain United States classics which he had loaned about a year ago. He also forwarded collections of Haiti overprint varieties, Dominican Republic plate proofs, formerly in the Worthington collection, and U. S. Western Union stamps and covers.

Other donations, not necessarily essays or proofs, include one from Harry L. Lindquist consisting of booklet panes from Sweden and Denmark. One from former Postmaster General James A. Farley, who transferred one unit of his year-old loan of his personal philatelic holdings into an outright gift. An extensive collection of Albanian stamps was donated by Dr. William Winokur and his brother Seymour. Malcolm MacGregor has made a further donation to the fund he established for use of the Division of Philately and Postal History. John M. Taylor donated his four volume collection of Colombian Republic stamps and covers.

Kunze Joins Staff

Albert F. Kunze, director of the Philatelic Section of the Pan-American Union for 14 years, has become a member of the staff of the Division of Philately and Postal History. He will be in charge of the Postal Stationery and Cover Section.

Warning

Counterfeits of the Doar Ivri coin issue of Israel have appeared on the market according to Peter G. Keller, executive officer of the American Stamp Dealers Association. The forgeries are not of American origin.

Although certain differences are apparent under close scrutiny and comparison with genuine stamps, the forgeries are good enough to confuse the average collector.

Concern has been expressed by the Israeli Ministry of Posts and the Israeli police have been notified, as have the Treasury Department agents of the U. S.

Readers are cautioned to buy these stamps from reputable sources only.

The Philatelic Services of the Ministry of Posts in Jerusalem will expertize any already in the hands of collectors, free of charge. If any attestation is desired, the stamps to be checked must be accompanied by two photographs of each. Letters containing stamps should be sent by registered mail.

The Philatelic Foundation, 22 East 35th Street, New York, will expertize the items at their usual fee.

Jones Design

In 1878 Honduras issued a single design seven value series depicting President Francisco Morazan (Scott's A4). Alfred Jones, noted American engraver, cut the original die for the vignette. Some of Alfred Jones' correspondence was published in our JOURNAL (see U. S. Silver Certificate Designs by Dr. Brazer in JOURNAL No. 35, pages 137-143).

British Empire Study Group

A group of philatelists residing in New York has formed a study group with regular meetings and mutual assistance in research work devoted to the stamps of the British Empire. Members interested may contact Chairman pro tem. Paul P. Lindenberg, 530 West 136th Street, Apt. 25, New York 31, New York.

Designing of a Stamp

(This is a personal account which the Polish Embassy in Washington kindly translated for our use in the ESSAY-PROOF JOURNAL.)

By Czeslaw Kaczmarczyk

Until recently I never had time to think about how the stamp design came about. Of course I am writing about my own designs since every graphic artist has his own method of work.

What should a postage stamp be?

In my opinion it should be a work of art which serves its purpose artistically, technically and educationally.

When it is proposed that I do a stamp, I do not reach for my pencil first. Instead I prepare myself for the work. As an example let me tell of the procedure connected with one of the stamps I designed.

Everything begins with the decision on the theme of the stamp, its dimensions, its value and the technique of producing it. It goes more or less like this: "A stamp about the world's first chess championship for the deaf. Format 25.5 by 31.25 mm. Rotogravure technique. 40 to 60 groszy denominations."

After learning this I decided it was necessary to begin by contacting the Union for Deaf-Mutes on the telephone.

"Is there some gesture used by deaf mutes," I asked. I was interrupted: "Not a gesture but a sign," I was told.

"Well then sign," I said. "Is there some sign signifying chess or chess playing or something of the sort?"

There is. I went to the Union and was taught the sign. I made several pencil sketches and the idea took form. But the idea is not everything.

To a great extent it is not a matter of "what" but "how" in stamp-making. A complex idea sometimes may not fit within the narrow confines of a stamp and conversely the simplest concept, if executed well and making use of all the stamp's possibilities and approached with incisive and thoughtful composition, often gives successful results.

When I get an idea, I draw the frame of the exact size of the stamp, assuming that all of the details drawn into this space will not be lost in the process of production—which, of course, sometimes does happen for reasons for which the designer is not responsible. Then I place in the center of the allotted space an arrangement of two hands which signifies the game of chess. I search for a place to put the long title, "World's First Chess Championship for the Deaf." I arrange the title in a circle around the arrangement of hands, but this, however, takes up too much space in the sketch.

I start again. With a frame the size of the stamp. Now a circle is drawn contiguous to the sides and upper rim of the stamp. Under the circle I place the word POLSKA (Poland), in the upper left hand corner outside the circle the number 40, and on the right side for balance the letters GR (groszy). Now I sketch the hands inside the circle but the arrangement of the hands must be based on the circle concept or there would be too little space for the drawing itself. However it doesn't please, and particularly since the hands are the main theme of the stamp.

What is to be done with the long title? I try to fit it along the edge of the stamp; on a stamp the inscription can play an ornamental role.

The frame of the stamp is once again drawn to its actual size. I try to arrange the inscription. Unfortunately the inscription does not separate logically, running along three edges of the stamp. Moreover it makes too wide a belt across the stamp, despite the modest number of letters, and will encroach on the inside space. It cannot serve as an ornament.

Now I no longer complain about the length of the inscription. Let it be as long as possible. What is to be done? I had protested against the lengthy inscription when I received the order for the stamp and noted the theme: "World's First Chess Championship for the Deaf. Warsaw, February, 1956." At that time I succeeded in having the

"Warsaw, February, 1956" eliminated. Now I include the entire original inscription and even lengthen it by adding the word "year." It falls into place.

Then I attack the basic problem, the drawing of the hands. The space is satisfactory. Now for quality. I draw with relative accuracy the arrangement of the hands, darken the background and arrange the shading. The white title, "Polska," and the numbers look good. There still remains the insertion of symbol for chess-playing—a castle or a horse. A good place for it is behind the hands at the top.

Now I come to the main stage, which is making an accurate sketch on a 4:1 scale; that is, on an area 16 times that of the stamp. Sketches are usually submitted in this form for criticism.

It is at this point that it becomes necessary for what I would call the basic composition to be established accurately (particularly important for series). Every millimeter is precious. I establish accurately the height and the length of the inscription, the denominations and other elements of the lettering, the width of the band softening the transition from the background to the inscription on the borders, the width just enough so that the bottoms of the letters E, Z and L do not merge with the background. Then I develop in the center space the subject of the hands. For this I make a separate drawing from nature.

My own hands serve as models. Since I do not see them as others do when they are put in the correct position, I hang a mirror in which I may view them from the required position. Sometimes I draw the right hand and sometimes the left. It is then that I regret I am not left-handed. Finally I have the study I need and I transfer it to the size suitable for the stamp sketch.

After the pencil work there follows the brush and water colors, as well as tempera or gouache with which I try to develop the most interesting scale of lights and shadows (helpful for rotogravure). I transform the truth of reality (which is not always legible) into a plastic truth, eliminating details which may be either too prominent or of little value. On the other hand I emphasize that which is important for the plastic idea.

Now there remains the task of reducing the size of the sketch from the scale 4:1 to the scale 1:1 and to compare it with the original sketch. I set the larger sketch upside down on a vertical stand about 70 cm. from the eyes. I look at it through an ordinary double magnifying glass in which the picture of the stamp is seen reversed and diminished in size. By manipulating the glass I can transform the picture to the desired scale and sharpness. If I notice some details which did not exist in the original sketch I remove them.

In the described case it was necessary to make a second sketch in order to complete the "sign"—which is made by two symmetrical motions. Both sketches were sent to the Division of Stamp Production.

Following approval of the sketches, they were re-drawn on a scale of 8:1, the normal scale of designs sent to the PWPW (Government Printing Office). The drawing of the design from the carefully made sketch is just a question of patience and the use of a magnifying glass to determine that the original scale has not been distorted.

Erratum

In reprinting the review of "A Study in Photogravure" in Journal 14, page 90, there was a printing error. Multipositive, not multopositive should have been used, and a further printer's error resulted in two sentences being unintelligible. The end of the first page of the review should read as follows:

A spot of "Farmer's Reducer" applied with the tip of a "spotting brush" will render the most heavily darkened photographic emulsion as pellucidly clear as crystal in a comparatively few moments; and a similar effect can be produced with the scalpel—the retouching knife—of the skilled photographer. The suggestion that a "multinegative" was made of the frame for the express purpose of photographic retouching and then from it a new multipositive was made for cylinders 58 and 70 can, we think, be discarded as unlikely.

Bank Note Engraving

By W. L. Ormsby

(Editor's Note.—This is a continuation of our reprinting of the very rare Ormsby book on Bank Note Engraving, which contains so much "inside" information on the method of bank note production in the pre-Civil War era. It was begun in JOURNAL No. 53 (January, 1957), and all back numbers may be obtained from the Secretary.

Remarks on Congreve's Work

As we have before observed, the opinions of Congreve were uttered before the employment of the American system. They were formed on a critical and scientific analyzation of the plan. The engraved illustrations which embellish his book, bear the most convincing evidences of the correctness of his reasoning.

Perhaps we ought to mention that Congreve proposed a plan of his own, which also depended for security upon mechanical contrivance and ingenuity; and therefore it had no better claims to confidence than the one he denounced.

It is unnecessary, however, to occupy the reader's attention with any exploded theories. We will only remark that his plan for a Bank Note may now be seen fully illustrated in the many colored illuminated titles and covers of our annuals and magazines. Such will be the result of all attempts to produce by mechanical ingenuity, a Bank Note difficult of imitation. Such attempts are, in our opinion, as chimerical as those of constructing perpetual motion.

The idea that one man can execute anything either by machinery, or by hand, that another cannot imitate, is absurd.

There is a law which governs this matter with the unerring certainty of the law of gravitation. Let us acknowledge that law with honesty of purpose, and assign ONE alone the power of accomplishing that which is inimitable by man.

Congreve's reasoning establishes conclusively the following important principles:—that any Bank Note constructed on the patch-work plan, can be successfully counterfeited by the most ordinary means;—that the geometrical lathe-work possesses no security whatever against imitation,—and that a repetition of the same figure on the same Note assists rather than embarrasses the Counterfeiter.

Recent inventions, however, furnish the Counterfeiter with far easier methods than any suggested in Congreve's work: as for instance the employing wood-cuts to imitate the work of the geometrical lathe, as suggested by him. The Counterfeiter does not find this to be necessary, since the genuine work of the machine is in common use, and can be purchased for a mere trifle. The late invention of the electrotype process of multiplying engraved plates furnishes the Counterfeiter with a more perfect method, than the employment of dies and transfer presses.

Another style of work has been applied to Bank Note Engraving in addition to those mentioned by Congreve, namely, that of Medallion Ruling, which resembles *bas relief*. A machine that will execute this work costs from seventy-five to one hundred dollars. Now, a child can, with a little practice, use the machine as readily as the most experienced Artist. The machine is exceedingly simple in its construction, and the work produced by one person is as perfect as that produced by another. If this style of work had been submitted to Congreve, he would have found far less difficulty in producing the

identical figures desired, than he encountered in any of the other styles of work. He would not have found it even necessary to evade the manner employed by the original Artists, in producing his imitations; in fact, it cannot be said that he would have produced imitations at all, if he employed the original machine, and produced original work.

The Counterfeitors actually possess this machine and are no doubt much pleased to meet with this style of work on any Bank Bill which they desire to imitate.

While every branch of science has progressed wonderfully within the last thirty years, the art of Bank Note Engraving has remained stationary. It is true that each detached part of the Note has attained an extraordinary degree of excellence; but the system of constructing the Note remains substantially the same.

The question now very naturally occurs, why has not a Commission of Enquiry, similar to that created by the Bank of England, been appointed in this country also? The paper circulation of the United States is immensely larger than that of the Bank of England; and yet there has been a total indifference to the great question of the prevention of forgery. The Notes of the Bank of England are of large denomination and never have been less than **ONE POUND**. Our **ONE DOLLAR** Notes exceed by far, in number, the whole circulation of the Bank of England. With a thousand-fold greater cause for guarding against counterfeits than the Bank of England, no Commission of Enquiry has ever been made, nor any other systematic attempt to investigate the subject. Banks spring into existence, "like mushrooms, in a night." Their beautiful looking Bills are thrown into circulation within a few days after, and are followed almost immediately with a flood of spurious issues in the shape of absolute counterfeits, or the more prevalent and dangerous alterations of denomination. When these spurious issues have become almost as numerous as the genuine Bills of the Bank, and when it is publicly announced that it is absolutely dangerous to take any Bill of the Institution, and when their Bills will not circulate, because it is almost impossible to "discriminate between the genuine and the false," the Bank will procure a new plate engraved in the same defective style, only to have the same farce re-enacted.

This system of Bank Note Engraving has been experimented upon for the last thirty years. Caveats have been filed in the Patent Office, and patents have been obtained for various methods of combination, all of which have proved utterly valueless. Nay, we confidently believe that every attempt to effect security against forgery has resulted in making that very business easy of accomplishment, and difficult of detection.

Comptrollers of States which have adopted the General Banking Law, when they have it in their power to revolutionize the system of Bank Note Engraving, only apply for information on this subject of the very persons whose interest it is to perpetuate the present system.

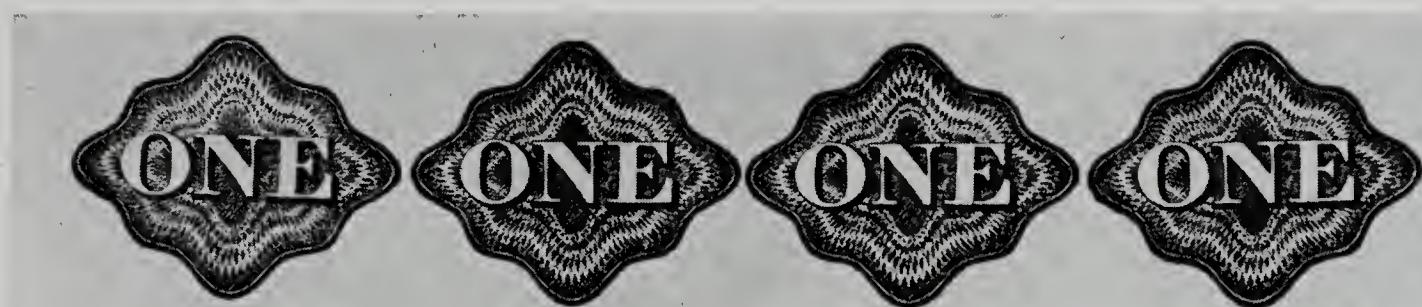
It will appear, in the course of this work, that the Comptroller of the State of New York adopted a variation of the present system which was so admirably adapted to favor the Counterfeitors' designs, that it would be difficult to devise one to suit their purposes better. The first Free Banking Law required a system of Engraving for its Notes, founded on the most correct principles to give the utmost security against forgery. But Bank Note Engravers alone were consulted, and they, as might have been expected, proposed a plan so simple in its arrangements, that however numerous the Banks might become, or extensive their circulation, the Engraving Companies already established would be able to execute all orders with "neatness and dispatch."

We shall have more to say on this subject in another place; our design being at present only to explain the reasons of the extraordinary neglect which has been displayed upon this important subject. The old adage has it that "What is everybody's business is nobody's." There has appeared no agitator of the question of security against forgery, consequently there have been no replies, and no investigations. The writer believes him-

self to be the first who has ever instituted the inquiry; and though the task is far from being agreeable, it is his desire and hope to effect a change in the entire system of constructing our Bank Notes;—a change from the weakest of all contrivances to prevent forgery, to one of as complete security against the most dangerous and prevailing forms of it, as it is possible to obtain in human workmanship.

Imitating Lathe-Work by Wood Engraving

In the work of Congreve, from which we have so liberally quoted, mention is frequently made of the ease with which the white line net-work of the geometrical lathe can be imitated on wood. This lathe-work is employed on almost every Bank Bill in this country. Sometimes it appears in a strip across the end of the Note, as in Plate Eight, (1) Note Two; and more frequently in the shape of an oval, circle, or small end piece in which the denomination of the Note appears as represented in various parts of Plate Eight. In order to illustrate the effect of wood engraving as applied to the imitation of this work, we give the following specimen which was executed by hand, in a few hours, by Mr. J. W. Orr, the well known wood Engraver of this City.



One copy only of the above figure was engraved by Mr. Orr; from which four electrotype copies were made by Mr. Ward. From these four electrotypes the above impressions were printed in an ordinary Letter Press, by Mr. J. D. Torrey.

The figure was copied from a genuine Bank Note originally executed by Messrs. Baldwin Adams & Co. the highly distinguished Bank Note Engravers of this City. We selected their lathe-work, because its openness is favourable to the Engravers process in imitating it. The finest quality of the work, however, can be imitated in the same manner, with a little more care and labor.

The process of producing the fac-simile engraving is simply this: the original Bill was immersed for a few minutes in a solution of caustic potash which destroyed the oil of the ink. It was then transferred on a block of wood by offsetting; the design becoming as plain upon the wood as on the original Bill. The white line was then cut away with a graver, guided by the hand alone.

This was the manner in which Congreve proved, thirty-two years ago, that the work of the geometrical lathe possessed no security against forgery. The various parts of any Bank Note in this country have always been entirely open to the attacks of the Counterfeiter, and if any Commission of Enquiry had been appointed to investigate the subject, the conclusions of Congreve would have been the inevitable result.

First Introduction of the System into This Country

Notwithstanding the signal defeat of the American Artists in London, they returned to this country, and Perkins' stereotype plate obtained a monopoly of the Bank Note Engraving business, without any opposition, in the New England States.

The plan places more reliance on mechanical, than on artistic skill. One plate is made to print all the Bills of one denomination for many Banks, by merely changing plugs

of steel, on which are engraved the name of the Bank, the State, the Town, etc. An error in the construction of the Note showed itself the moment that one of the Banks failed; for the worthless Bills are easily altered to represent those of good Banks. So also in the matter of counterfeiting; one good imitation plate can be used for the whole list of those Banks that use Perkins' invention. Though the contrivance therefore, may be economical to the Banks, because many can use the same general form; it is equally economical to the Counterfeiter, who can use his general plate to counterfeit all their Bills; and the inducement to make his counterfeit plate equal in workmanship the original, is in exact proportion to the number of Banks that employ the original general plate in the manufacture of their Bills.

This defective system still continues in use; the following is the opinion of one of the Counterfeit Detectors in regard to it—Dye's Bank Mirror and Illustrated Counterfeiter Detector, published in Cincinnati, Ohio. It occurs in a letter from Boston, published in that valuable periodical, in March, 1852:

"A widely circulated and recently engraved counterfeit of the three dollar general plate "of the New England Bank Note Company, on the TREMONT BANK, BOSTON, has lately "made its appearance. These Bills were sent by parties in Milwaukee, Cincinnati, and "St. Louis, to this city for redemption, and your market is, doubtless, ere this, flooded "with them. About thirty New England Banks use this plate, and the Counterfeiter of "it can alter from one Bank to another at their convenience. Too much caution cannot "be used in taking Bills of this plate, and those persons not well acquainted with Eastern "money should refuse all those offered by strangers.

"The following Banks still use the general plate of the denomination of five dollars, "so recently counterfeited:—Bank of Cumberland, Maine; Askuelot Bank and New "Ipswich Bank, New Hampshire; Bank of Montpelier, Vermont; Leicester, Blackstone "at Uxbridge, Quinsigamond, Beverly, and Union Bank of Weymouth and Braintree, "Massachusetts; Centerville Village, Warwick, Rhode Island Central, New England Pa- "cific, and Rail Road Bank, Rhode Island. If there are any of the \$5 notes of the above "named Banks in circulation in your region, I would advise the holder to *send them* "home for redemption, and thereby make it for the interest of the Banks, who persist in "using this plate, to adopt a new one."

The following are specimens of general counterfeit plates, which are now in extensive use. We are enabled to introduce them into our work, through the politeness of Messrs. Thompson and Lee, the Editor and Publisher, respectively, of that very able and valuable work, the Bank Note and Commercial Reporter, to whose fidelity and zeal we believe the public has been greatly indebted for the detection and exposure of many of the most adroit



counterfeits in the country. We also add the remarks of the Editor on each of these plates, as originally published.

The Counterfeited Plate No. 1.

"The following Banks have Bills in circulation of the \$3 general plate:

"MASSACHUSETTS.—Tremont Bank, Leicester, Columbian, Central, Beverly, Northampton, Quinsigamond, Neponset, Blackstone, (Uxbridge,) Milbury, Union Bank of Weymouth and Braintree.

"VERMONT.—Bank of Orleans, Bank of Montpelier.

"NEW HAMPSHIRE.—Lancaster Bank, Manchester, Carroll County, Warren, Mechanics and Traders.

"MAINE.—Medomak, Brunswick, Sagadahock."

The Counterfeited Plate No. 2.



"The great number of well executed Counterfeits of this GENERAL PLATE has induced us to incur the expense of giving the above fac-simile. The counterfeits first appeared on the CLAREMONT BANK of New Hampshire, and a large number of them passed undetected through the hands of the best judges. Our subscribers cannot do better than refuse all notes corresponding with the above, without reference to the name of the Bank, or denomination of the note. All the Banks using it as a genuine will doubtless get new plates.

"The following Banks, we believe, still use the plate corresponding with the COUNTERFEITED PLATE, NO. 2.

"MASSACHUSETTS.—Union Bank of Weymouth and Braintree, Blackstone Bank, Uxbridge, Quinsigamond Bank.

"RHODE ISLAND.—Railroad Bank, Village Bank.

"NEW HAMPSHIRE.—New Ipswich Bank, Askuelot Bank.

"VERMONT.—Montpelier Bank.

"MAINE.—Bank of Cumberland.

"These are both what are termed GENERAL PLATES—that is, they are applicable to the use of different Banks—the name of the Bank and its location being the only alteration necessary. The \$5 counterfeit plate is a most capital imitation of the genuine. The \$3, however, is not so well done: and yet they are both in such a style as to have been taken by good judges, and many persons are unable to distinguish the difference, having the counterfeit and genuine side by side. The most of the Banks which have these plates in use, have decided, we believe, to issue new designs, so the better course for those not able to distinguish between the good and bad is to REFUSE ALL NOTES RESEMBLING THE ABOVE."

We may remark in addition, that when the counterfeit Five first made its appearance, more than five thousand dollars passed through the Banks before the fraud was discovered.

It will be observed that the oval denomination FIVE, is repeated four times; but the counterfeiter need only engrave it once, and print it four times on the Bill. He probably obtained the various parts of the plate, at different times, and places, of either the original Bank Note Engravers themselves, or of equally as good Artists; composed them together—and produced an electrotype copy, in one copper-plate. The titles of the Banks would be fitted in the plate, so as to be changed at pleasure, in the same manner as practised by the original Engravers.

The Electrotype Process

This process has been in operation for the last ten years; and it is now generally known and practised. A full description may be found in the works of Smee and others.

By this process Silver, Gold, and Copper, after being obtained in solution, are deposited again in a solid form upon any metallic surface. Thus a copper medal may be plated with *Silver or Gold* to any required thickness. Electroplating is a business now carried on to a very great extent.

There have been, very lately, many notices in the newspapers of counterfeit gold pieces which seem to be perfect impressions of the original dies; yet they are mere shells of good gold with base metal inclosed in the centre. The Director of the Mint, we learn, was unable to pronounce an opinion on the genuineness of one of these counterfeit coins, until he had cut it entirely open; neither was he able to give any satisfactory theory how it was made. Now we think a thorough knowledge of the electrotype process will satisfy any one that all metallic substances, as coin or medals can be duplicated, and imitated so perfectly that it would be very difficult to distinguish between them. For instance a Five Dollar Gold Piece may be placed in a solution of copper, and, by means of a Galvanic Battery, the copper may be deposited upon the gold piece to any required thickness. It must be very obvious that if the copper is sawed in two parts, the gold piece may be taken out, leaving a perfect matrix in solid copper. Now place the matrix in a solution of gold, and by the same process, deposit the gold to any required thickness. Thus a perfect copy of each side of the gold piece will be obtained, which may be soldered very nicely together, preserving even the milled edge, filling the centre with base metal, and producing a counterfeit coin that would stand the test of critical examination. This, doubtless, is the mode in which these wonderful counterfeit gold pieces were made. But this is a digression. Counterfeit coins are one thing, and counterfeit Bank Bills another.

We will now proceed to show how copper-plates are multiplied.

The copper-plate being immersed in a solution of sulphate of copper, a proper application of a galvanic battery will cause a deposit of pure copper to be made upon the engraved plate. Thus a mould is obtained. This mould is placed in the solution, and a duplicate copper-plate is the result. The thickness of the deposit is determined by the time occupied, and by the intensity of the galvanic battery employed.

The actual cost of the whole apparatus capable of making many duplicates of a copper-plate the size of a Bank Bill, need not exceed five dollars.

The following is a practical illustration of the subject.

Portrait of Jacob Perkins

On plate Ten; Figure Ten, is a portrait of JACOB PERKINS the inventor of the method of hardening steel dies, and transferring engravings from one piece of steel to another. This portrait was engraved by the writer for the New-England Bank Note Company, in the year 1834. Being desirous of using it to embellish this work, we applied for a copy on copper, or steel, or an impression on a cylinder; but the company declined

to furnish a transfer on steel, or to part with a steel cylinder "at any price;" and informed us that "copper transfers were furnished at ten dollars each." The effect of the restriction is, only to prevent Bank Note Engravers from obtaining duplicates of each others' dies, on steel cylinders; but not to prevent counterfeiting. Where the original Artists use a Transfer Press and dies, to multiply engravings on the plate, the Counterfeiter can use one plate, and print it several times on the same Bill; thus producing the same effect, by a slower process. Besides, when a Counterfeiter obtains an engraved vignette, on a copper-plate, he can multiply that plate more perfectly by the electrotype process, than can the original Bank Note Engraver by means of his Transfer Press. A proof of this is seen in the portrait of Mr. Perkins. The copper-plate which was very kindly furnished us, is not used at all, to print the impression here shewn, but is preserved as perfect as ever. We could produce any number of copper-plates from it for five dollars each; though as a matter of courtesy, we would not, unlicensed, take advantage of the means we possess. We will add however, that this duplicate electrotype plate of the portrait of Mr. Perkins, was made by Mr. J. E. Ward of New-York, a practical workman in this branch of business; for which he charged only one dollar and fifty cents.

It must now be obvious that a Counterfeiter may collect the copper-plates which the Bank Note Engravers have, from time to time, engraved for checks, drafts, bills of exchange, certificates of stock, medicine labels etc. and obtain electrotype copies of the various vignettes upon them; and, after properly filing and fitting the plates thus produced, may compose copper Bank plates about as readily as printers can set up a form in type. He can likewise employ good Engravers to execute the various parts for cards, labels, etc. and thus procure, piece by piece, a counterfeit plate, which will be equal in workmanship to the original, without being able to engrave a single portion himself.

It must be obvious that a picture or device of any kind ought not to be used more than once on a Bank Note; because, if it is used twice, the temptation to counterfeit it is exactly doubled. It matters not whether it be the lathe-work oval denomination, the medal head, the vignette, or any other portion of a Bank Note—thus demonstrating at once the uselessness of the Transfer Press, the Geometrical Lathe, and all other machinery, and the employment of dies in any shape or form.

Engravers who already own a large stock of Bank Note dies, may endeavor to blend them into new forms, in the hope of obviating these difficulties; but if they are not permitted to use a design, or vignette, more than once, there will be no economy in using dies, consequently they would soon go out of use in manufacturing Bank Bills. If we have proved that all contrivances to multiply engravings on Bank Notes speedily, result in their being easily and speedily counterfeited, the private interests of individuals ought not to be consulted, in opposition to the public good.

The First Notes of the Free Banks

When the General Banking Law was first passed in the state of New-York, an occasion presented itself for enquiry into this matter; but no Committees were appointed and no investigation made. A plan was selected which could hardly have been more favorable to Counterfeitors, if they had been invited to suggest one to suit their purposes. It will be remembered that at first, the forms of all the ONES, of all the Banks were alike, (except of course, the lettering;) all the TWOS alike, and so on through all the required denominations. Thus *one set of dies* could be used for *all the Bank Note Engraving in the State*; and as there were only one set of dies, so there could be only one set of Engravers, or owners of those dies. Thus the worst feature of Perkins' stereotype plate was perpetuated with even less work on the original plate, and consequently, less work for the Counterfeiter to imitate. The Comptroller contracted with one Bank Note Firm to engrave and print all the Bills of the denomination ONE; with another, all the THREES; with another, all the TWOS, FIVES, TENS, TWENTYS, FIVE HUNDREDS, AND THOUSANDS; and

DESCRIPTION OF PLATE NINE.

An Early Method of Counterfeiting.

PLATE NINE—illustrates a method of making one counterfeit plate answer for a multitude of frauds.

If the Counterfeiter gets possession of the plate of the general form of a Bank Note as represented in Figure One, he will print that plate by itself, on Bank-paper. He will then cause to be engraved a copper-plate, as seen in Figure Two; and by printing it in combination, produce a Bank Note as seen in Figure Three.

FIGURE FOUR represents the lettering of another Bank Note to be used in the same way, to produce a Note on another Bank.

The Counterfeiter may run this form through the whole list of Banks in this country, one after the other. The only expense of each different counterfeit on the different Banks, being the cost of Engraving the title of the Institution!

We are perfectly willing to hazard the assertion that it is impossible to invent a system of Bank Note Engraving so admirably adapted to counterfeiting purposes, and at the same time present such an appearance of safety.

The centre vignette of Plate Nine was originally designed and engraved by J. W. Casilear, Esq., for a Bank Note. Steel plates, having impressions of this die, are in common use. The writer purchased one of these steel plates, case hardened it, and prepared a die, which was here used. We have already stated that original steel Bank plates of Institutions which have either failed or wound up their business, are frequently offered for sale. In this manner, Counterfeitors can acquire the original work of the Bank Note Engravers. If the plates so procured are steel, they may be case-hardened, and dies may be made from them; but if they are of copper, the most perfect duplicates can be made to any extent by the electrotype process.

Bank Note Engraving is, under the present system, executed so easily, that it is no unusual thing for the Artists to furnish Bank plates gratis; the profits on the Printing Alone, often renders such a circumstance lucrative. Large Banking Institutions never receive such favors. They are willing to pay liberally, and of course, are charged accordingly; but the smaller Institutions, that find it necessary to economize, can be accommodated. It must be observed, that the same dies are used for all, and that the Bills of the larger Institutions, however exquisitely beautiful, are no more so than many known, in common parlance, as shin-plasters. It follows that Large Banks pay a large sum, for the same quality of work, that is furnished to small concerns for a trifling sum; and as the latter are more numerous and soonest discontinued, or "wound up", their plates become more plentiful. Sometimes the titles are altered in the plates from one unsuccessful Bank to another of still smaller pretensions to stability, until, perhaps, they fall into the hands of those who entertain no virtue of that kind.

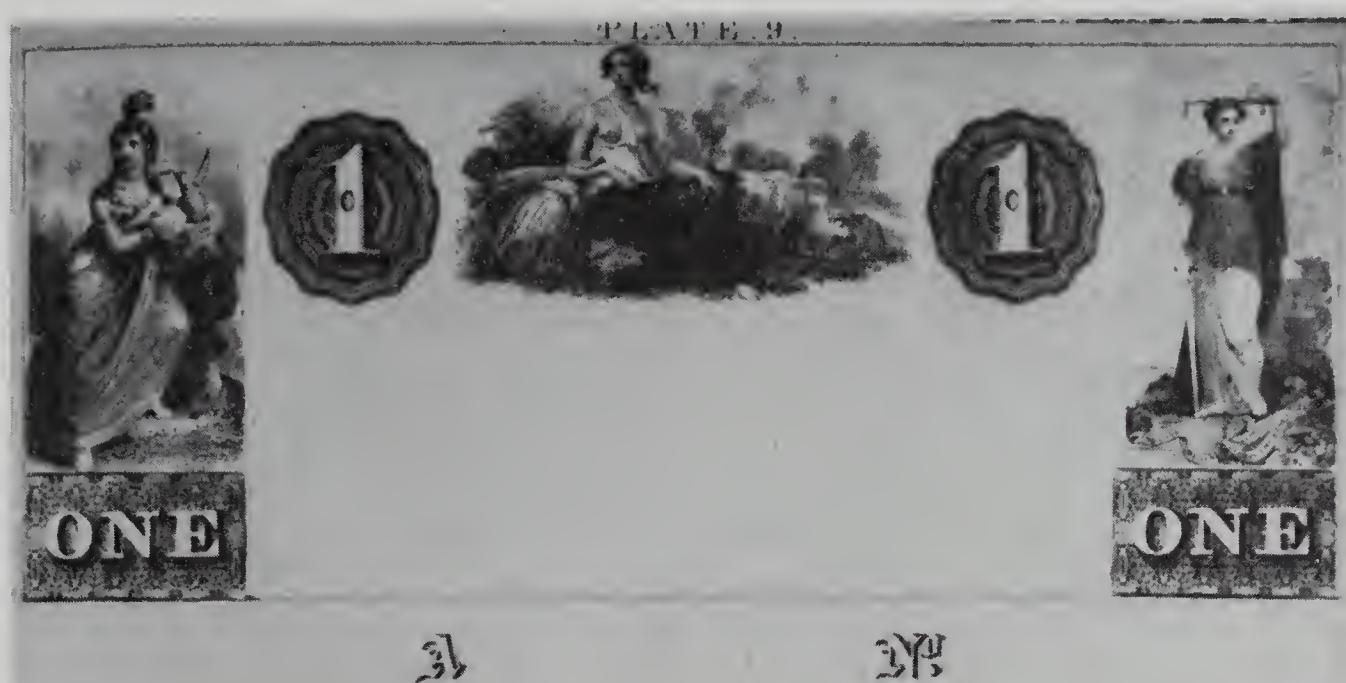
In the new system, Bank plates would be too difficult of execution to be given away,—too costly, to be procured by irresponsible parties,—and, being impossible to alter, would be more honestly employed, and worthless to all except the original owners.

with another, all the FIFTYS and ONE HUNDREDS. Thus, instead of inviting essays on the most secure method of engraving to *prevent* forgery, the very style was selected without opposition, which had been pronounced "utterly worthless" by the Bank of England, in 1820, and which had proved *worse* than worthless by actual experiment in the New England States. Bank plates were stamped by the score, at the rate of five hundred dollars each, only one set of dies being used for the purpose. So simple were the general forms of the Notes, that one man could transfer a steel plate of four Notes, except the letters, in forty minutes, and yet the Counterfeiter could "beat that time;" because when he had obtained *one plate* of the general form, he could *print that plate by itself*; the plate containing the lettering would be subsequently engraved and printed by itself. A reference to Plate Nine will illustrate this process.

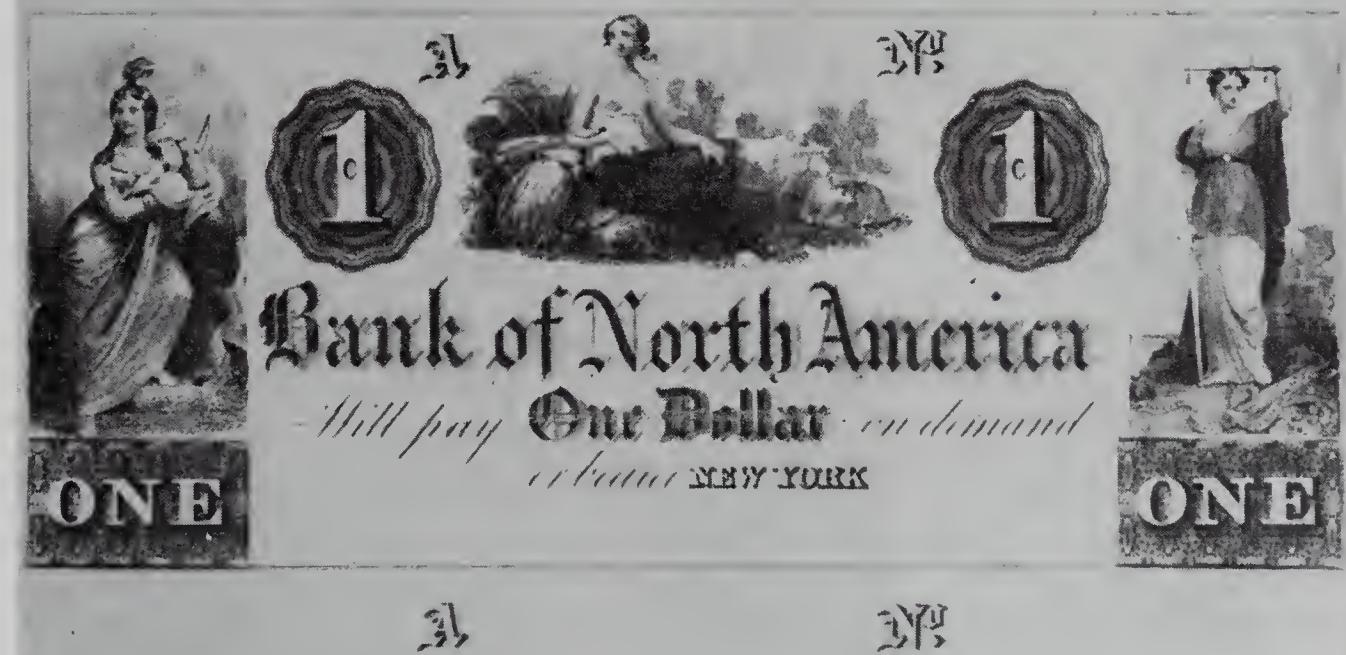
FIGURE FIRST shows the general form of a Note printed by itself.

FIGURE SECOND—the lettering portion, engraved and printed by itself.

FIGURE THIRD—the two combined to produce a Bank Note.



Bank of North America
Will pay One Dollar on demand
at New York



Bank of the Republic
Will pay One Dollar on demand
at New York

DESCRIPTION OF PLATE TEN.

Portrait of Jacob Perkins.

FIGURE TEN is a portrait of Jacob Perkins, the inventor of the American System of Bank Note Engraving; which was designed and engraved by the writer, for the New England Bank Note Company, in the year 1834. It is introduced here, merely to show that electrotype copies of copper-plate engravings, can supercede the use of the Transfer Press and dies. The New England Bank Note Company very obligingly furnished us with a transfer from their die, on copper, for ten dollars; but declined to furnish us with a transfer on steel, or with an impression on a steel cylinder at any price. Such a course is pursued to prevent Artists from obtaining duplicates of each other' materials, in a form adapted to Bank Note Engraving purposes; BUT NOT TO PREVENT COUNTERFEITERS FROM OBTAINING ALL THE FACILITIES THEY DESIRE. A Counterfeiter would rather have a copper-plate impression of their die, than an impression on steel, for the reason that a copper-plate is more readily multiplied by the electrotype process, than a steel plate; and therefore is better suited to that purpose.

The plate furnished us was electrotyped by Mr. J. E. Ward, for which he charged one dollar and fifty cents. A space was then cut in Plate Ten, upon which all the other embellishments had previously been transferred. The electrotype plate was then fitted in its present place, and the back of the plate filled in with solder; the whole being printed as here represented, at one impression.

The original plate furnished us by the New England Bank Note Company, being only used to produce electrotype copies, it must be obvious, that we can make a very fair profit in furnishing duplicate copper plates of this portrait, at FIVE DOLLARS EACH.

It must also be obvious that we can collect copper plates, containing Bank Note dies, which the different companies have, from time to time, engraved during the last thirty years, and obtain solid plates in any form or combination resembling a Bank Note.

FIGURE FOURTH—the lettering portion of another Bank Note ready for use.

Thus it will be observed that Counterfeitors did not occupy even forty minutes in preparing their general form for the various Banks, after they had once obtained it; and they came in for a rich harvest, flooding the country with spurious issues. This plan was soon abandoned, and the business of engraving thrown open again to all the variety admissible by the patch-work style. One vignette only, called the Comptroller's die, or seal, is still stamped on all the Bills of whatever denomination. In consequence of this repetition, both the Engraver and the Counterfeiter, have less work to perform; for, though the Engraver has this die always ready to stamp into his plate, the Counterfeiter will have his plate always ready to print on any Bill. The Counterfeiter will probably take extraordinary pains to have this die better executed than any other portion of his work. Thus SECURITY TO THE PUBLIC against forgery, is disregarded; for what purpose, we leave open for consideration and reflection.

The Counterfeiter's Modes of Fraud

The American system of engraving Bank Notes, gives facilities to the following modes of fraud:

FIRST.—COUNTERFEITING, which is an attempted imitation in every particular of the genuine, and can generally be detected by inferiority of engraving.

The facilities of the Counterfeiter consist in being able to obtain a well executed vignette from one Engraver, a denomination die from another, the title of the Bank from a third, and so on piece by piece, until he has acquired all the materials, executed in the very best style, which are needed in the execution of his counterfeit plate.

We have seen counterfeit Bills so well executed that we pronounced them genuine, and were only undeceived by a close comparison with proof impressions from the original plates, in the hands of the Engravers. No Artist capable of such workmanship, could,



knowingly lend his talents to such a purpose, and we are firmly convinced that Counterfeitors resort to the above trick to obtain their plates. Every patch-work Bill in the country is open to this attack; and Engravers though constantly watchful, may still be employed by designing knaves without suspecting their ulterior object.

Thus Counterfeitors can obtain the original dies, or, at any rate, the best copies of them, that our best Engravers are able to execute.

SECOND.—ALTERATIONS, effected in the titles of Banks, by erasing the name of a broken Bank, and stamping in the name of a solvent one. The name of the town and state are changed in the same manner.

Thus “The Farmers Bank, Mich.” (Michigan,) is made to read, “The Farmers Bank, Mass.” (Massachusetts,) by substituting for *ICH* the letters *ASS!!*

The Counterfeiter can tear off the corners of **TEN DOLLAR** Notes, paste them over **ONES**—and pass the **ONES** for **TENS**, and the mutilated **TENS** as well as ever. He can procure a copperplate denomination like those seen on **PLATE FOUR**,⁽²⁾ of **TEN, TWENTY, FIFTY, or ONE HUNDRED**, under some ingenious pretence—print impressions on thin paper, procure **ONE DOLLAR** Notes by the quantity, and enter into a wholesale business of fraud, after the fashion described in the following extract from the **Boston Atlas**, of June 22, 1847:

“Counterfeits.—A remittance was received yesterday at the **Suffolk Bank** from the “**Bank of Burlington, Vt.** of \$900. There were four Bills of \$100 each, and two of \$50 “each, of the **Shoe and Leather Dealers’ Bank**, **Boston**, making \$500. Then there were “eight Bills of \$50 each, of the **Massachusetts Bank**, **Boston**. All of these Bills had been “*altered from one dollar Bills of the respective Banks*. The alterations are so well done, “that ninety nine persons out of every hundred would not detect the cheat.

“The loss to the party who made the remittance, is \$886. We hope that the scoundrels who are flooding the county with spurious Notes, may soon be detected.”

The following statement in reference to this subject, appears as a standing notice in every number of that excellent periodical, **Thompson’s Reporter**:

“Our subscribers cannot too closely scrutinize the larger Bills passing through their “hands, as every genuine Note offers to the adept in this system, a subject for practising “his art, and many of the faculty do it to a nicety scarcely to be detected. It is done by “pasting the figures 3, 5, 10, etc., over 1’s or 2’s, and the words expressing the original “value of the Bill, such as *One, Two, &c.*, are defaced (or sometimes erased by the aid “of acids,) and the fictitious value substituted. These frauds we do not pretend to keep “the run of, as no genuine Bill is exempt from its practice.”

Thus we have the opinion of experienced men, who make this matter a constant study, that every genuine Bank Note in the country may be easily altered from a low, to a higher denomination. Under such circumstances, it must be confessed, that there is little encouragement for Banks to call in their issues, and procure new plates, engraved in a manner so utterly deficient in the very qualities, which, of all others they should possess. This deficiency is susceptible of certain and effectual remedy, as we shall eventually prove.

THIRD.—SPURIOUS NOTES. Another very common and audacious species of counterfeiting consists in the issue of Bills which are not imitations of any genuine Bills in particular, but made to bear a general resemblance to all Bank Notes, and purporting to be the issue of some solvent Bank. The counterfeiter secures his impunity in this case from the perfect confusion of the detached figures and pictures which are used in our Notes. The best judges may be thus imposed upon: for no man in the business community presumes to keep constantly at hand a sample of all the Bank Notes in the country, or to know what particular vignettes are on any one of them.

Judgment is passed upon the general appearance alone. The Counterfeiter, therefore, does not find it necessary to imitate the precise vignette of the Bill he counterfeits. With the great majority of business men, it will escape detection if it be a Vulcan, a Venus, a Ship, a Farmer, a Steam Boat, or a Rail Road, well engraved. A striking instance of this species of fraud was recently announced in the St. Louis Republican, in these words:

"An extensive system of fraud is at this time carried on in counterfeit Notes of the 'Canal Bank, New Orleans, of the denomination of \$100. A few days ago, we noticed a 'counterfeit upon this Bank, and we now have information that rogues have so altered 'their issues as to vary them from the description we then gave. The principal in this 'State, and who has been very successful in giving them circulation, is a fellow who pro- 'fesses to be a southern planter, purchasing negroes for his plantation. Under this pre- 'tence, he has succeeded in passing several hundred dollars on steamboats and hotel- 'keepers on the Missouri, and subsequently succeeded in purchasing three or four negroes 'with this kind of money. One gentleman was in the city yesterday, with \$800, which he 'had received in payment for a negro. The Bank in question has no plate with any such 'vignette."

It is not at all unlikely that this very plate is still used to perpetuate frauds on other Banks; unless it is worn out in this service.

It may indeed, have been the plate actually used to print ONE HUNDRED DOLLAR Notes on the forty-one branches of the State Bank of Ohio, which passed over the counters of Brokers, Bankers, and Merchants, in Cincinnati to a very large amount, before it was discovered that the Bank *had issued no Bills of a higher denomination than FIFTY DOLLARS!*

FOURTH.—MULTIPLYING NOTES. Another device of the Counterfeiter extensively practised, is that of multiplying Notes by cutting them into pieces, and patching them together, in such a way that four good Bills shall make five shorter ones. In the old system of engraving, almost the only method of fraud known, or practised, was that of counterfeiting; but at present, frauds in spurious and, altered Notes, are far more frequent. A recent instance noticed at large in the Mobile Advertiser, is the following:

"A. W. Marsh brought a suit in the circuit court of Alabama, to recover from the 'Bank of Mobile, the value of one of its Twenty Dollar mutilated Bills, which had come 'into his possession in the regular course of his business.

"The Bill was composed of two parts, pasted together, which were less in length by "seven eights, than the original. The name of the Cashier was in full on one part of the "Bill, and the name of the President, with the exception of his initials, on the other part. "It was conceded that the owner received it in due course of trade, and when exhibited in "Court, in the same condition as when it came into his hands. The teller of the Bank testifies that at the time the Bill was presented to the Bank, several Bills of a like "character had also been offered, and that the Bank, in paying them, had been in the habit "of deducting from them in proportion as their value was decreased by curtailment. The "witness exhibited six cut Notes of the Bank, and explained how the seventh was made "out of that number, and that it was his belief that the Bill in question was cut with a "fraudulent design upon the Bank. The Court in accordance with the above testimony, "ruled that the owner was not entitled to anything—in other words, the Bill was valueless."

(¹) Plate Eight may be seen in JOURNAL No. 54, p. 103 (April, 1957).—Ed.

(²) For Plate Four see JOURNAL No. 53, p. 23 (January, 1957).—Ed.

(To be continued.)

Clarence W. Brazer Memorial Program At the Collectors Club

(This report appeared in the May 1957 issue of the Collectors Club Philatelist and is reprinted with permission.)

The presence of the late Clarence W. Brazer was strongly felt at the meeting in his memory; not only through the words spoken in eulogy of him, but also through the documentary evidence displayed. Most of those who crowded the meeting room seemed to be in attendance as much to pay homage to the founder of the ESSAY-PROOF SOCIETY as they were to see the material displayed by members of that group.

After a word of welcome by Mr. Haverbeck and Mr. Stich, Mr. Henry Gates, president of the ESSAY-PROOF SOCIETY, was introduced. He spoke briefly about Dr. Brazer's association with both the *Collectors Club* and the ESSAY-PROOF SOCIETY, and reminded us that certain definitions in the color systems, currently in use, were established by Dr. Brazer.

It was left to Mr. John J. Britt to offer the formal memorial tribute. "With deep humility" he spoke of the man, who had the dual honor of being past governor of the *Collectors Club* and of the ESSAY-PROOF SOCIETY. He touched on the many facets of his career as a distinguished architect, researcher, antiquarian, writer, editor and philatelist, and reminded us that much of the knowledge we possess today, especially in the realm of essays and proofs, is the direct result of Dr. Brazer's diligent work. Mrs. Brazer was asked to take a bow for, as Mr. Britt said, "we all know she has always shared her husband's enthusiasm in endeavoring to help philatelists." The meeting was then turned back to Mr. Gates to introduce the speakers.

First speaker was Mr. Thomas F. Morris, who discussed the two frames exhibited by *Mrs. Ethel B. McCoy* in which she displayed parts of her Trans-Mississippi and Pan-American collections of essays and proofs. Mr. Morris gave us the highlights and the background of this material. "Due to the limited time element involved in producing the issue, the Post Office Department decided against printing the Trans-Mississippi issue in bi-colors as had been originally planned", he told us, and added that this was after separate dies had been prepared by the Bureau. Prior to this decision the Bureau had prepared printings in die proof form of the several values in various bi-colors. Some of these trial colors were exhibited as were the engravers' progressive large die proofs of the vignettes of the several values. Trial color cardboard proofs of certain values were also exhibited. Mr. Morris commented on the rarity of these.

The designer of the 1898 issue, R. Ostrander Smith, who went to the Bureau following the decease of Mr. Thomas F. Morris, Sr., (father of the speaker, and Chief of the Engraving Division) prepared for the first time designs of stamps in larger size than was customary for any U. S. issues. This posed a serious problem for it was found that Smith's designs were so intricate the engravers had difficulty in producing them in the time allotted for such work. Because of this his services with the Bureau were terminated in 1903.

Mrs. McCoy's exhibit of the essays and proofs of the Pan American issue were also well chosen and added lustre to her exhibit.

Dr. Julian Blanchard showed twenty-seven pages of stamps and paper money with identical or similar designs and told about the research work he has done to trace the original source of some of the stamps. These were usually found on early bank notes or similar engravings.

The Washington figure found on the Greig 1842 City Despatch Post stamp was displayed with a \$5 proof note of the Catskill Bank, New York, bearing imprint of Casilear,

Durand, Burton & Edmonds (1835-1837), with the same vignette. This, said Dr. Blanchard, was the earliest known use of the Washington figure which was adapted for the 1842 Local. He added that although Scott's Catalogue and Luff both credit the stamp to Rawdon, Wright & Hatch, *he has found strong evidence that it may very likely have been the work of another bank note company or of some unknown free lance engraver.*

A reprint sheet of twenty of the American Letter Mail Co.'s Type L12 stamp of 1844 was shown together with a \$2 proof note of the Greenwich Bank, New York City, with imprint of Durand, Perkins & Co. (1828-1832), containing the identical eagle found on the stamp. This, Dr. Blanchard informed us, was probably engraved by Asher B. Durand, a member of the firm. He also displayed the same company's Type L13 stamp which was inscribed "Engraved by W. L. Ormsby" and shows a large eagle. This eagle, claimed the speaker, has been found *not to have been engraved by Ormsby*. It was, he said, previously used on bank notes and then *adopted* by Ormsby. A specimen of such a note was also exhibited to prove his point.

Then Dupuy & Schenk's 1846 Penny Post stamp was displayed along with a portion of an unknown engraving company's sample sheet which included a reproduction of this stamp. This might eventually give researchers a clue as to who produced the stamp. Other Locals displayed included: an 1855 Kochersperger trial color (red) block of six on India paper of Blood's Penny Post stamp, with a \$50 proof note of the Bank of Commerce, Baltimore, showing a similar, but larger, head of Clay, both by Draper, Welch & Co. Also the Metropolitan Errand and Carrier Express Company's 1c stamp of 1855, with a \$1 proof note of the Bank of Athens, Georgia, imprints of Bald, Cousland & Co., Philadelphia, and Baldwin, Bald & Cousland Co., New York (1854-1858). Both have the identical "counter" used as the basis for the stamp design. This points to the company as the possible producer of the stamp.

The 1845 New York Postmaster's stamp was shown with a \$10 proof note of the New-York Exchange Bank, by Rawdon, Wright, Hatch & Edson. Both contained the identical portrait of Washington, the latter having the scar on the chin described in Scott's Catalogue, which states that this flaw was corrected for the stamp. A large die proof of the bank note vignette, in its original rectangular form, was also displayed. This has the imprint of Rawdon, Wright & Hatch, showing no flaw on the chin. At this point the speaker stated that no document of any kind by any of the Rawdon companies had ever been found showing this portrait dated as early as the stamp; that all such uses show the scar. Therefore he felt that the catalogue editor may be wrong and that the scar occurred *after* the production of the stamp instead of *before*.

The U. S. 1847 5c and 10c stamps along with notes containing the identical Franklin and Washington portraits and bearing the imprint of Durand, Perkins & Co., New York, were also exhibited. The speaker told the interesting story of how he had accidentally discovered, during the centennial year 1947, the fact that Rawdon, Wright, Hatch & Edson, the producers of the stamps, were *not* the originators of these portrait engravings, as had generally been supposed, but had *bought the dies* from Durand, Perkins & Co. when the latter went out of business in 1832!

Numerous other "matches" were shown. The speaker concluded by saying that some of the U. S. stamps produced in recent years may also be traced to similar vignettes found on pre-Civil War bank notes.

Mr. Thomas F. Morris again took the floor, this time to discuss his own display, which proved to be an extravaganza of original designs (models) and essay designs, both types finished and unfinished, of U. S. issues. His showing consisted of forty-eight pages. Beginning with the 1870 issue and ending with 1911, the items embraced many unique pieces.

Mr. Morris explained the background of ownership of the pieces, stating that the designs from 1870 through 1890 had originally been in the collection of Henry Mandel and upon his death were purchased by the Earl of Crawford. Following the latter's decease, John Klemann of the Nassau Stamp Co. travelled to England during World

War I, through submarine infested waters, to effect the purchase of parts of the Crawford collection and safely returned to the United States with the material.

He pointed out that essay designs are known for the 5c and 10c values of the 1847 U. S. stamps. From that period to the 1870 issue no original designs are known to exist in philatelic hands, he said, and added that it would be a great source of gratification to him to have knowledge of the existence of such for the 1851, 1861 and 1869 issues of U. S. regular postage.

Much interest was shown in the original designs in color of the 2c, 3c, 6c, 15c, 24c and 90c values of the 1870 issue, along with six essays, all of which were the work of Butler Packard, designer for the National Bank Note Co. Exhibited also were nine essay and adopted designs of Department stamps, the most noteworthy design among the group being the \$2 value Department of State. These designs had been prepared by Joseph Claxton. Essay designs of issues from 1880-1888 were shown in great number. Of the 1890 series, Mr. Morris showed the 2c and 10c designs. Two original designs of the 1894 Playing Card stamp and the \$1, 1894, executed by the exhibitor's father during his term of office as Chief of the Engraving Division, B. E. & P., were likewise highly appreciated. All the preceding designs were sketched to the size of the actual printed stamp.

Mr. R. Ostrander Smith's five models of frames, each with different border designs, and the final design of frame as adopted for the Trans-Mississippi issue were quite unusual. Then followed the same designer's work for the frames for four values of the Pan-American as well as a number of designs for the 1901 regular adhesives. Showing of C. A. Huston's large design for the 1c value 1908, the 1909 Alaska Yukon essay model, and model for the 1911 Registry issue climaxed Mr. Morris' unusual and fine exhibit.

Mrs. Rae Ehrenberg explained that prior to 1873 all officials of the government had the franking privilege for their mail. However, after the Civil War the government decided to find some means to make the nine government departments self supporting for the postage used. This came about, she said, because of the blatant abuse of the free franking privilege during the war. After many suggestions it was decided that stamps would be issued for each department. The final decision was to use the designs of the then current stamps of the 1870 issue with reference to vignettes and numeral labels. But the wording "U. S. Postage" was changed to include the name of a department. Instead of assigning a different color to each denomination, all were to be the same color for each department; but each department was allotted a different color.

The design of the Post Office Department stamps was changed so that the Post Office clerks would not confuse them with the regular stamps. The color assigned to them was black.

Mrs. Ehrenberg discussed the details of her exhibit in most understandable fashion and was highly complimented not only for her display but also for the manner in which she presented it. "These official stamps, or as they were more commonly called Department stamps," she said, "were only in use from 1873-1885. After that time penalty envelopes were used."

The stamps were used during the administrations of Presidents Grant, Hayes, Garfield and Arthur, we were informed, and were told that they were printed by the Continental Bank Note Company who made the plates for them, and in 1879 by the American Bank Note Company who retained the same plates, but who used a soft porous paper.

The proofs of the Navy Department were exhibited as an example of all issues. The items shown were as follows: The small die proofs on white fibrous paper, mounted on grey card. These are known as the Roosevelt die proofs and were made up in 1905 during Theodore Roosevelt's administration for presentation to officials. Only eighty-five albums of these proofs were made up. Two still remain in the Government collection. Small die proofs printed in 1915 on yellowish fibrous paper in different shades from those of the

1905 printing. Two sets were made for the Post Office Department display at the Panama Pacific Exposition in San Francisco in 1915. Three sets were presented to Mr. H. M. Southgate by the Bureau of Engraving and Printing in exchange for stamps needed in the Government collection. These three sets are the only ones in private collections. Plate proofs on card were shown with the presentation envelope. The so-called Navy "green" error, about which so much has been written, was also shown. However, Mrs. Ehrenberg explained that the best U. S. authorities have come to the conclusion that despite the fact that this is listed as an error in color in Scott's Catalogue, it is in reality a trial color. An imprint and plate number strip of six of the trial color in greenish black of the 2c Navy Department. An Atlanta proof in black and a pair of the plate proofs on India of the 12c showing the double transfer. The complete set of trial color proofs in five colors, made in 1879, by the American Bank Note Company, known as the "Goodalls," were printed by the company as samples of their work. The printing of them was authorized by the president, A. G. Goodall, and were printed on India Paper and mounted on card. The Atlanta trial color proofs on thin card, as issued in 1881, in sets of five colors for the International Exhibition at Atlanta, Georgia. The Specimen stamps which were printed in 1875 at the same time as the "Special Printings" of the regular postage stamps for the Centennial Exhibition in 1876. The Department stamps were unguammed and overprinted "Specimen." A 1c "Sepcimen" error was also shown. Finally Mrs. Ehrenberg showed a scarce double overprint and explained that when the American Bank Note Company took over in 1879 they overprinted the 1c Executive, 1c State and 1c Navy on soft paper, although none of these exist on soft paper without the Specimen overprint.

Mr. Julian Gros showed the Louisiana Purchase, including large die proofs and three different sets of the small die proofs. One set was from the 1903 issue; another from the 1908 printing and the third from the set made for President Franklin D. Roosevelt. He explained that the first set came from the eighty-five volumes which especially prepared and the second set from the additional printing which was on stiffer paper and more creamy in color.

In addition to the die proofs, Mr. Gros showed the actual stamps in each case and featured covers to show the final use of the issue.

Mr. Solomon Altmann displayed and discussed examples prepared in 1870 by the National Bank Note Company, the Continental Bank Note Company and the American Bank Note Company. He made comparisons and pointed out secret markings. "They look alike," he said, "but I believe all are different." He showed a rejected die used on a medal and discussed devices used to try to prevent reuse of plates. In conclusion he lauded the documentary evidence made possible by the work of the late Dr. Brazer.

Mr. Louis Hechtlinger showed one frame of nineteenth century plate proofs and another frame of twentieth century large and small die proofs. The first frame included material which, Mr. Hechtlinger said, was practically self explanatory: plate number blocks of twelve on card of the 1890 issue of the American Bank Note Company; blocks of four on India of the National Bank Note Issue; a pane of 100 of the 2c War Department on India; a sheet of 100 of the 12c War Department on India, plum shade; a pane of 100 1c Continental black trial color India on card; a pane of 100 1c Continental black trial color on card—unlisted by Scott. The other frame included: small dies of the Pan-American Exposition; large and small die of the Louisiana Purchase issue; large die, dull orange trial color, of 1908 of the 2c Bureau and large die, red-brown trial color, of the Panama Pacific Exposition issue.

Mr. Falk Finkelburg, an expert on printing, discussed in detail his three-frame exhibit and answered questions on methods of printing which enlightened many. His material consisted of the following: The 1c 1869 issue—#112E-Dc imperf. blocks of four in buff and orange brown; #112E-Dd perf. 12, blocks of four in buff and orange-brown; #112E-De perf. 12, grilled, in 12 different trial colors; #112P2, small die proof, also two blocks of four on India in different shade. Two plate proofs on card of different printings.

The 2c 1869 issue—#113-Dc perf. and grilled. Nine different colors in singles and blocks of four, #113-P2 small die proof. Also two blocks of four on India in different shades. Two plate proofs on card of different printings.

The 3c 1869 issues—#114E-Cf imperf. seven colors and shades in blocks of four; #114E-Ch perf. 12 grilled, nine colors in blocks of four including one block of nine; #114P2, small die proof, two blocks of four on India in different shades. Two plate proofs on card of different printings.

The 5c 1869 issue—#115aE-Fe, plate on stamp paper imperf. gummed, six different colors in blocks of four; #115P2, small die proof, two blocks of four on India in different shades. Two plate proofs on card of different printings.

The 10c 1869 issue—#116E-Dc plate on stamp paper. Imperf, gummed, in three different colors, in blocks of four; #116P1, large die proof; #116P2, small die proof, two blocks of four on India in different shades, two plate proofs on card in different printings.

The 12c 1869 issue—#117E-Ce, perf. 12 grilled, five colors in singles and blocks of four; #117P2, small die proof, three blocks of four on India in different shades and two plate proofs on card of different printings;

The "Atlanta" trial color proofs from one to twelve cents in the five different colors.

The 15c 1869 issue—#119P2, 129P2, small die proofs. A single, pair and block of four on India of the type 3, two plate proofs on card of different printings.

The 24c 1869 issue—#120E-Cc, Cd, Ce, Ch, four plate proofs of different colors on surface tinted papers; #120P2, small die proof, three blocks of four on India in different shades, two plate proofs on card of different printings.

The 30c 1869 issue—#121E-Ck, twelve plate proofs of different colors on surface tinted papers; #121P1, large die proof; #121P2, small die proof; #121P3, three blocks of four on India paper in different shades. Also two plate proofs on card of different printings.

The 90c 1869 issue—#122E-Cc, plate proofs on stamp paper imperf. and gummed, in six different colors; #122E-Cd, frame only in seven different colors.

In closing Mr. Haverbeck thanked all who participated and the usual Collectors Club certificates of appreciation were distributed to the exhibitors. (*Edith M. Faulstich*)

Exhibitions

August 3-4—American First Day Cover Society, Hotel Essex House, Newark, N. J. Full details may be had from Bernard Ring, 283 East 5th Street, Brooklyn 18.

Sept. 17-23—TABEL, International Exhibition at Tel Aviv, Israel. Full details may be had from Jacques Minkus, 115 West 30th Street, New York 1.

Sept. 17-23—Annual Convention of International Philatelic Federation (F. I. P.) in conjunction with TABEL.

Sept. 19-21—Ninth annual convention and exhibition of British North American Philatelic Society, at National Philatelic Museum, Broad and Diamond Streets, Philadelphia. The convention hotel is the Sylvania. Full details may be had from John S. Siverts, Box 425, Wilmington 99, Delaware.

Oct. 4-6—1957 American Philatelic Congress at the Monticello Hotel, Norfolk, Virginia. The Congress coincides with the Jamestown Celebration. Admiral Jesse G. Johnson is chairman. Full details may be had from Mrs. Conway Zirkle, 2307 Secane Road, Secane, Pa.

Oct. 18-20—SOJEX 1957. Official exhibition of Essay-Proof Society. Jefferson Hotel, Kentucky Avenue, Atlantic City. Contact P. W. Lampertine, 6215 Ventnor Avenue, Ventnor, N. J.

Nov. 8, 9, 10—71st anniversary of Chicago Philatelic Society. For further information contact W. H. Schulze, 2736 West Gunnison Street, Chicago 25, Illinois, who is exhibition chairman.

The Essay-Proof Society Designates SOJEX '57 as its Official Exhibition

SOJEX, 1957, to be held October 18, 19 and 20 in Atlantic City, has been designated by our Society as its official exhibition this year.

Awards covering United States 19th and 20th century as well as foreign will be offered in the Essay-Proof Section.

In addition to enjoying the high quality material which will be on display in our special section, there will be much to see at SOJEX. A large bourse is planned as well as many social activities. SOJEX is assuming international importance according to a release from the Association of South Jersey Stamp Clubs, Inc., sponsors of this 22nd annual exhibition. Seals and cachets will mark the 30th anniversary of Capt. Emilio Carranza. The government of Mexico will cooperate in various ways which will be announced in the philatelic press.

The Bureau Issues Association has designated SOJEX '57 as the show where the fabulous Walter W. Hopkinson Memorial Award will be given for the best B. I. A. exhibit by a member.

The exhibition and the convention will be under one roof at the Jefferson Hotel, Kentucky Avenue, Atlantic City. We suggest early reservations for rooms as well as for frames for the exhibition.

Mr. P. W. Lampertine, 6215 Ventnor Avenue, Ventnor, N. J., is general chairman. Mr. L. Coleman Hatch, 307 South 2nd Avenue, Vineland, N. J., is exhibition chairman, and Mrs. Mary Gormley, 113-A N. California Avenue, Atlantic City, is entrance chairman. Application blanks must be filed and prepaid by September 21. Frames accommodate sixteen 8½ by 11 pages; entry fee for each frame is \$3.50. Full details may be had from Mrs. Gormley.—E. M. F.

Call for Annual Meeting

As directed by the Board of Directors at its meeting on April 30, 1957, I hereby call the Annual Meeting or Convention of the Essay-Proof Society, and announce it as required by the Society's By-Laws.

The Annual Meeting for 1957 shall be held at the Collectors Club, 22 East 35th Street, New York 16, N. Y., on Saturday, September 21, 1957, convening at 10:00 A. M. and continuing until all business which may lawfully come before the meeting shall have been transacted. The meeting may be recessed for such periods as may be deemed advisable during its continuance.

The election of Directors, to replace those whose terms expire, and such other business as is provided for in Article III of the Society's By-Laws shall constitute the agenda.

A Committee on Arrangements has been appointed. It consists of Mr. Henry Gates and Mr. Kenneth Minuse.

Joseph G. Reinis, Secretary

Report from the Editor

I will always feel a sense of pride at having been an editor of the ESSAY-PROOF JOURNAL and I feel a little sad that personal commitments have made it necessary for me to resign my post.

During my tenure of office we have weathered many problems. When I became editor in January 1956 there were no articles in the file and the JOURNAL was three months behind schedule. But we managed to prepare and publish both the January and the April JOURNALS by FIPEX-time, and since then every JOURNAL has been mailed within the month of issue.

The loss felt by the death of our leader and friend, Dr. Clarence W. Brazer, had its impact on the JOURNAL in many ways. In the first place we revised our schedule in order to prepare and publish a special memorial issue on the life and work of the late Dr. Brazer. And in the second place we no longer had material from his fertile brain and prolific pen. In his memory, however, members everywhere came forward with articles and with promises of articles so that the high calibre of our official organ would be assured in the future as well as in the past.

In April 1957 I respectfully requested that my resignation be accepted after the publication of the July JOURNAL. I felt that the new editor would have no problems for I always work with an eye to the future and through correspondence have procured articles and promises of articles for the months ahead. But, at the request of President Gates, I have agreed to ready for final publication about the equivalent of one full JOURNAL. Thus the new editor will have a good start. But this is the last full ESSAY-PROOF JOURNAL under my editorship.

My personal and sincere good wishes are extended to the new editor, whoever he or she may be, and my fond hope is that the Essay-Proof Society and its JOURNAL will *prosper*.—Edith M. Faulstich

Reports of Chapter Meetings

Toronto Chapter

A meeting of the Toronto Chapter of the Essay-Proof Society was held at the home of Dr. C. M. Jephcott, our B. N. A. Editor, on Thursday, Apr. 25, 1957. Those present were: W. S. Bayley; L. A. Davenport; A. E. Edwards; J. G. Glassco; V. G. Greene; F. Jarrett; C. M. Jephcott; J. N. Sissons—visitor, C. P. deVolpi. After a general discussion and display of B. N. A. proofs, refreshments were served by our host and Mrs. Jephcott.—C. R. Shorney, Secretary.

New York Chapter No. 1

J. G. REINIS, *Chairman*

L. L. HECHTLINGER, *Secretary*

Meeting of March 13, 1957. Members present: Altmann, Blanchard, Mrs. Brazer, Brooks, Mrs. Ehrenberg, Finkelburg, Gros, Hechtlinger, Joyce, Minuse, Reinis, Tiedemann—12. Guests present: Woodrow Gilman, John Murdock—2.

Charles W. Brooks, the evening's exhibitor, presented a very interesting lecture covering a wide range of United States postal history from the early stampless covers through the Banknote Issue of 1875. An especially thorough segment were the Local and Carrier Issues represented by stamps, including plated panes, proofs, and reprints. An unusual reprint of the New York Postmaster Provisional shown was the German "Falsch" proof. Interspersed through the exhibited material were many die proofs and bank notes showing related vignettes to the stamps. Each issue of postage, department, and newspaper

stamps was accompanied by proofs, both die and plate. Mr. Brooks displayed a profound knowledge of his subject with particular emphasis on the issues prior to 1847, and the members present enthusiastically applauded the speaker.

Dr. Blanchard then exhibited some blank bank note paper with the watermarked inscriptions: Bank of England and Bank of Ireland.

Some additional blank paper was shown by Mr. Finkelburg, of a block of four fully perforated and gummed bearing the 1895 double line watermark of the Bureau of Engraving and Printing.

Meeting of April 10, 1957. Members present: Altmann, Blanchard, Mrs. Brazer, Brooks, Caposella, Mrs. Ehrenberg, Finkelburg, Gates, Glass, Gros, Hechtlinger, Minuse, Peterman, Reinis, Serphos, Tiedemann—16. Guests present: Alvin Spiro—1.

Mr. Gros exhibited a volume of small die proofs from the Roosevelt Album covering the issues from 1847 through 1902. Since these proofs were printed by the Bureau with aniline inks, the colors most often do not match the original issues. However, the inks have a brightness and radiance that make these small die proofs among the most beautiful of United States proofs. Mr. Gros then showed a second volume of the 1861 issue, replete with essays, experimental papers, blocks of plate proofs both on India and card, and large die proofs including some hybrid.

Mr. Reinis showed a bound volume of vignette proofs containing scenes of animals, industry, and contemporary life of the late nineteenth century. Accompanying these were bank notes bearing corresponding vignettes.

Mr. Hechtlinger showed a page of Belgian stamps, essays, and proofs. These covered the early "Epaulet" and "Medaillon" issues.

Dr. Blanchard exhibited three wash drawing essays of vignettes for early bank notes executed by Liebler. He then continued with Volume II of his collection of sheets of bank notes beginning with the letter "M" through completion. His discourse covered the relation of philatelic and bank note vignettes.

Secretary's Report

By JOSEPH G. REINIS, *Secretary*
50 Court Street, Brooklyn 1, N. Y.

Members Admitted

909 Silverman, Myron E., Box 16, Sylvan Drive, Hollidaysburg, Pa. (U. S. Proofs.)
 910 Bentham, Lorne, 4915 Dent Street, S. E., Washington 27, D. C. (Canada, Saar and Switzerland.)
 911 White, Nathaniel, 922 Heron Drive, Silver Spring, Md. (Great Britain and Switzerland.)
 912 Malpass, George N., 5401 Ninth Street North, St. Petersburg, Fla. (Civil War Period.)
 913 Rodriguez-Gil, Fernan, P. O. Box 4151 Este D. F., Caracas, Venezuela. (Chile, Costa Rica and Venezuela.)
 914 Feldman, Aaron R., 125 Wyatt Street, Bronx 60, N. Y. (Paper Money and Numismatic Literature.)
 915 dos Passos, Cyril F., Washington Corners, Mendham, N. J. (No Specialty Stated.)

Applications Received

916 Penar, Frank J., 511 No. Elm St., Butler, Pa. (U. S. Postal Cards.) By George C. Slawson.
 917 Cohen, Albert P., 137 East 28th St., New York 16, N. Y. (United States.) By Julian Blanchard.

918 Whitehead, R. E., 27 W. Locust St., Mechanicsburg, Pa. (U. S. 1869 Issue.)
By Donald B. Johnstone.

919 Diena, Enzo., Via Vittoria Colonna, 40, Rome, Italy. (Italy Proper.) By Alberto Bolaffi.

920 Mishler, Clifford, P. O. Box 135, Vandalia, Michigan. (U. S. & Canadian Coins.)
By Joseph G. Reinis.

921 Darcy, Pierre A., 124 Trinity Place, Syracuse, N. Y. (United States.) By Joseph G. Reinis.

922 Hunter, Cornell C., 188 No. High St., Chillicothe, Ohio. (United States Currency.) By Dard Hunter.

923 Chamberlain, Mrs. Georgia S., 804 Grand View Dr., Alexandria, Va. (American Medals.) By Joseph G. Reinis.

924 Goldstone, Ralph, 231 Commonwealth Ave., Boston, Mass. (U. S. & Obsolete Currency.) By Joseph G. Reinis.

925 Spiro, Alvin., Geo. Washington Hotel, Lexington Ave. & 23rd St., New York, N. Y. (Engravers Memorabilia and Bank Note Vignettes.) By Julian Blanchard.

Resignations

727 Nimick, Tyson
845 Richards, Lowell H.

Membership Lapsed

134 Todd, W. Parsons

Deceased

C65 Cromwell, Mrs. Caroline P.
159 Steinway, Theodore E.
787 Keefe, John H. (Omitted from JOURNAL No. 54.)

Enumeration of Membership

Number reported in JOURNAL No. 54	425
Gains	7
Losses	5
Net Membership reported in this JOURNAL, No. 55	427
Non-Member subscribers to the JOURNAL	9

Ferdinand Lorber

According to a report in the June 15 issue of *STAMPS* Magazine, Ferdinand Lorber died May 14, 1957. He was a famous Austrian stamp designer and engraver and was considered one of the greatest stamp artists. Although not a member of this society, we mention his passing in tribute to his service to philately through his art.

Actual children are represented on Holland's Children Stamps (Scott's B43-46) issued in 1931.

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The July issue of "*The Philatelist and Postal Historian*" will contain the first chapter of a new monograph written by Dr. Donald S. Patton.

The American Local and Carriers' Stamps

being a study of the Forgeries, Reprints and Bogus stamps—illustrated both with enlarged half-tone and line drawings so that the described tests may be easily understood.

This serial will run for many months and readers are asked to submit any comments and additional information so that the list may be as complete as possible.

200 extra copies of the June issue of the journal have been printed and are available for new subscribers—\$3 per annum (12 issues), \$12 for five years or \$30 for life.

If you are interested in this article we advise you to subscribe immediately as this will be **one of the most popular articles for American philatelists.**

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